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SRAVANA BELGOLA MONUMENTS

PART - II

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CHANDRAGIRI INSCRIPTIONS

No. 1.

On the pedestal (rear side) of Kshetrapala, in the
pillared porch of Mattale Basti.

TEXT

-
- 1) ...Belgula-modalage.....Na-
 - 2) ya-tirttangal-enit-olavu-anit/na?/.sa-
 - 3) naarga-purassaram dharma-prabhavanam
 - 4) prakatisi sallekhana-nimittam-utta-
 - 5) rabhi-mukharagi viharisuttam
 - 6) pogi-Kondinada-Huvvinabageye-
 - 7) lu sanyasana-vidhiyam svarggapraptā/ra?/
 - 8) dar-endu kelāu-avar-agra-sishyar-Balacham-
 - 9) dra-devaram-avara guddi heggaditi na-
 - 10) ganabbeyam paroksha-vinayan kara-
 - 11) nam-agi nisidhigeyam madisidaru - //✓
 - 12) Silalayanage viphula-silalayan
 - 13) shanukirti yati patige yasoma-
 - 14) le yolanusā/ra?/madidan-ilotalam
 - 15) pogale Balachandra-munindra - // Hegaldirda
 - 16) dana-siladai-aganitam-enisirda pu
 - 17) je-upavasadolam nigil-argam-ca-
 - 18) du jagadol pogaladar-ar-Baganavve-
 - 19) yam ganavatiyam-// Alapan-eno
 - 20) /Ga?/nga Hripalan-madisida tirthanam Belg-
 - 21) laram silavati Baganavveye pali-
 - 22) si-bela?idalu danadol-ummatiya - 8
 - 23) shanukirti-devara gudda sandhivigrahi-malli-
 - 24) yana nisidhiyam madisi pratishtha madidan - //

Remarks

[This inscription is found at the rear side of the pitha of the image of Ametrupala, now kept in the pillared-porch of Kattale Basti. The pitha is made out of an inscriptional slab - originally a Nishidhi./ one one seems to have misused and converted it into the present pedestal at a later stage. [A part of this inscription was earlier copied by the Mysore Archaeological Department,¹] but the most important portion of it, which was probably inaccessible then, has been copied here.

[This is a Nishidhi-stone of an interesting variety. It states that Shanukirtideva, the preceptor of Salachandra and Baganabbe, who was visiting all the tirthas, attained his end through the sannyasa at Muvvinabagi at Kondinadu. After hearing the news of the death of this Jaina teacher, Salachandra and Baganabbe erected a memorial in his honour./ As there is the description of a silalaya or a temple (or is it sila-alaya, the abode of virtues?), we do not know whether Baganabbe erected a temple also./ However, another lay-disciple of Shanukirti, sandhivigrahi-Malliyana got this Nishidhi made. As the inscription explicitly states that "after hearing the news of the death" of Shanukirti, it is apparent that though the saint died at a far off place, this memorial was erected to commemorate his death. Sravana Belgola was a holy place./

Of the persons who appear in the inscriptions, some deserve a special attention here. [Baganabbe, who has a prefix heggadati is obviously the same one who was the wife of Bonna or mother of Achiraja.² Bonna was the elder brother

1. SC II, 53 72.

2. Ibid., 53 384.

of Gangaraja, a general of Vishnuvardhana. Though no direct reference has been made either to Baganabbe's husband or son, Gangaraja appears in this inscription. [As Baganabbe is said to have furthered the pious acts of Gangaraja in Belgola, probably the latter was dead when this epitaph was erected.] Another fact, which helps us to identify Baganabbe of our inscription with the wife of Bomma, is the reference which is made to Bhanukirti as her guru.¹

Gravans Belgola inscriptions mention three Bhanukirtis in the 12th century : (1) a disciple of Gandavimuktideva;² (2) the famous saint Bhanukirti-Siddhantadeva who was a disciple of Nayakirti,³ (3) and the one who initiated the two mothers (of Poysala-setti and Nemi-setti) who built Terina Basti, in 1117.⁴

It is difficult to ascertain the exact date of the inscription, but it could be assigned to any period between 1117 (when the name of Bhanukirti first occurs) to about 1135 (when Baganabbe herself is mentioned). The literary form of our inscription is in broad agreement with another

1. Ibid.
2. Ibid., Introduction, P.86 etc.,
3. Of the inscriptions which directly mention him, the following may be noted: Ibid., SB 349 (138) of 1159, SB 346 of about 1165, SB 155 (70) of about 1170, SB 66 (42) of 1176, SB 71 of about 1180, SB 327 (124) of 1181, SB 326 (122) of about 1200 etc.,
4. Ibid., SB 137.

inscription of 1145.¹ There are at least some stanzas which are identical in both - and it is difficult to ascertain which of them is earlier than the other. However, it may be concluded that this act of Maganabho took place after the death of Gangaraja, hence it might be assigned to any date between 1135-1145. |

No. 2.

On the pitha of Hemisvarasvami in the garbhagriha of Chavundaraya Basti on Chandragiri.

TEXT

1. Ganga-senapates-sunur-Echano bharati-ghanah
trailokya-ranjanam Jaina-chaityalayan achikarat - //
2. budha-bandhus-satam bandhur-Echanah Kamala-ghanah
Soppana-apara-namanka-chaityalayan-achikarat - //
3. Ruvvari Hoysalachariya-maga Gangachari-Varddhamanachari
biruda-ruvari-mukhatilaka [*]

Remarks

The first two lines of this inscription have already been noticed (EC II, SB No. 120 (66), and the third line which reveals the name of the sculptor of the image was left unrecorded. This portion of the inscription was covered

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1. See, Ibid., SB 140. This similarity is already pointed out by Karasimhachar (EC II, translation section, P. 38, f. n. 1).

with vajra-gare or cement coating and the record has been restudied here after erasing the cement coating and obtaining an impression.

The inscription has been earlier assigned to about 1138 A.D.¹ An interesting aspect of the newly discovered portion of the inscription is the name of the sculptor — the son of Hoysalachari called Gangachari-Varddhamanachari. In a number of inscriptions Gangachari and Varddhamanachari appear as engravers, but the two names are never mentioned together in any of these. But, whether it is the name of Gangachari or Varddhamanachari, the title is the same — "an ornament to the forehead of the titled sculptors".

- 1) Varddhamanachari appears as an engraver in 1118 (SB 73(59), 1120 (SB 118(44) and in 1123 (SB 117(43). Only once when he engraved SB 118(44) of 1120 — he has been mentioned as the son of Hoysalachari. He acted as engraver when Perggade Chavaraja, a lay-disciple of Arabhachandra-Jiddhantadeva² and when heggade-Mardinayya,³ a lay disciple of the same guru, wrote the inscriptions.
- 2) Gangachari appears in some other inscriptions of Aravana Soligola. He is mentioned as having engraved the inscriptions in 1115, 1123 and another which has been doubtfully assigned to about 1179 A.D. He acted as engraver when Mallinatha⁴ and perggade-Chavaraja⁵ wrote

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1. EC II, Translation Section P.49.
 2. Ibid., SB 118(44).
 3. Ibid., SB 117(43).
 4. Ibid., SB 67(54).
 5. Ibid., SB 127(47).

inscriptions. Gangachari is mentioned as the lay disciple of Subhachandra-Siddhanta-deva.¹ But he has not been mentioned as the son of Hoysalachari. Only in the inscription under review he is mentioned as such. Gangachari had a younger brother called Kamvachari who acted as an engraver when Lokinayya, a lay disciple of Charukirtideva, wrote an inscription in 1131 A.D.²

In all these inscriptions either Varddhamanachari or Gangachari is mentioned as an engraver. But whether they are two different persons or one and the same in two different names is not known. [Both of them have the same titles, and both served the same masters. Moreover, our inscription under review clearly mentions Gangachari-Varddhamanachari as the son of Hoysalachari.] For the first time he is revealed here as a sculptor or 'ruvari'. In the light of the present inscription, we may state that the present image found in the garbhagriha of Chavundaraya Masti was the work of the son of Hoysalachari, Gangachari-Varddhamanachari. Secondly, it may be concluded, that the son of Hoysalachari was called either by the name of Gangachari or by the name of Varddhamanachari.

No. 3.

On the pitha of Santinatha in the garbhagriha of Santinatha Masti on Chandragiri.

1. Ibid.

2. EO II, SB 143(53).

TEXT

1. Svasti [*] Sri-Mulasamghada-Desi (si) yaganada-postak
anvayada Subhachandra-Siddhanta-devara guddala¹ danayaka-
Gangappayyangalanva-hiriya-Bommana-
2. -yyana manga (maga) hiri-ochimaya madisida Santinatha ✓
devaruvam basadiyumam ma [di*] sida (madisida) Mangala-
maha-Sri-Sri [*]

Remarks

This inscription, which is found on the sinha-pitha of Santinatha in Santinatha Basti on Chandragiri was probably not noticed as a huge stone slab had hidden it. This slab was fixed with cement exactly at the place where the inscription is written. A chance discovery of two letters at the corner of the pitha revealed its existence.

Of the persons who appears in the inscription, Subhachandra Siddhantadeva and Gangappayya are well known. The former was the disciple of Kukkutasana-Maladharideva and died in 1123 A.D.¹ His lay-disciple, Gangaraja, the general of Vishnuvardhana, erected an epitaph in his honour. The same Gangaraja is here referred to as Gangappayya.² ✓

Gangaraja had an elder brother or piriyanna called Bamma. The latter by Baganabbe³ had a son who was named Echa. The latter is said to have "caused to be erected in

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1. EC II, SB 117(43).
 2. A number of Bravana Belgola inscriptions refer to him. Vide., SB 73(59), 125(45), 240(90), 251(384(144), 397, etc.
 3. For Baganabbe vide Inscription No. 1, above.

Kopana, Belgola and other holy places Jina temples..." and died by rite of sannyasana in 1135 A.D.¹ This Lcha was different from another Lchana who was the son of Mangaraja and who built the Loppana-Chaityalaya referred to in Inscription No.2, above. To distinguish the two brothers who had identical names, Lchana the son of Samma has been called in the inscription under review as the senior-Lchana.

The present inscription gives important information regarding Lcha son of Samma who was so far known from only one inscription. In the latter inscription, it was mentioned that he built a Jinalaya in Ravana Belgola, etc., but the exact temple which he built was not known. Now with the help of the present inscription, we can say that Santinatha Jinalaya on Anandragiri was built by him. Secondly, as Lchana died in 1135 A.D. the date of the temple and the present image could be assigned to the early part of the 12th century. As Subhachandra-Biddhantadeva is mentioned in the inscription, we can even assume that it must have been built in about 1120 A.D. Hence, the date of this inscription could also be about 1120 A.D. Another important information obtained here is the name of the enshrined Tirthankara. A.Narasimhachar had named the Tirthankara as Santinatha. This has been confirmed by the inscription under review.

1. Ibid., 53 384(144).

No. 4.TEXT

- 1
 1)pu..
 2)nripana mantri na
 3)bhavala-kirtti-prabhayati-vija
 4)nna-sajivisidam Gangaraja-dandadhisam //
 5) a vibhuvina mahimeyan=adan=e=velpudo tan-
 6) na pati.(?)ge ripumandalanam kuvittig-eyi to
 7) lalu da(?)vani[e*]=attidan=udatta-Jayakanteyam /
 8) Jagannan-raksanisuva=arppu dikkaratiyol marantuka
 9) yyikkunbjoga(?)m aurvavala tejadol=eenesuvuda
 10) tejavindrodriyam negapal-tanide salguvembuda-
 11) dhi..ram tandu divigeyam malapa sanagra sa
 12) .mese.Ori-Ganga-dandesana // A vibhu(?)ra nidhiya
 13) .nekan bhuvadi-Neviraja-dandadhipana ta vibhu
 14) ..lidune.....(Many lines have been erased).
 (Last two lines -)
 x)Mulasanghada-Desiyaganada Ori-subna-
 y) candra-jiddhanta-devara guddam Gangapayyana[*]

Remarks

This fragmentary inscription was lying, upside down behind Kattale Basti. But it is unfortunate that this slab is broken at the upper left corner and some lines of the inscription (after 11.14) have been erased and completely lost. If the inscription were intact, it would have solved some problems regarding the bastis built by Gangaraja or his family members on Jhandragiri. -

-
1. We have no idea how many lines have been taken away by the mutilated portion of the slab.

The two names which could be clearly ascertained from the inscription are: Subhachandra-Siddhantadeva and Ganga-dandadhira or Gangappayya. The former was the guru of the latter. We have already discussed, in the previous inscription (No.3), the role of Gangaraja and his family members. This inscription could be roughly assigned to about 1120. But whether this has anything to do with Mattale Basti, is not known.

MISCELLANEOUS INSCRIPTIONS OF CHANDRAGIRI.

No. 5.

On the rock by the side of the step-way leading to the summit of the hill.

TEXT

Tri (followed by a figure of a conch)

No. 6.

On the boulder to the North-West of the torana on the step-way.

TEXT

Tri-svasti-samasta-Tri.

No. 7.

On the rock near the gopura of the enclosure.

TEXT

(The figure of a conch followed by) Tri-Tri

No. 8.

On the rock to the left of Aravanatha Basti.

TEXT

Swasti.

No. 9.

On the rock near the 76th step from below.

TEXT

Nagavarma

Remarks

The inscription records the name of Nagavarma. Already two such inscriptions have been recorded.¹ One of them² is supposed to be that of a Kannada poet who lived in about 1,000 A.D. The inscription under observation agrees with the latter in the paleography; hence it may be assigned to the same period. But it is very difficult to assert that these two inscriptions record the name of the well-known Kannada poet as this name appears to be very common in that century.

No. 10.

On the rock to the left of Aravanatha Basti,
near the second Mahanavani mantap.

TEXT

Boyarasa-sine

1. AC II, SB 456 and SB 435.

2. Ibid., SB 435.

Remarks

The inscription is intended to indicate a boundary line of the field(?) of Jayarasa. It belongs to about 16th century.

No. 11.

On the rock near Mahanavami mantap.

TEXT

Madipa

No. 12.

On the rock to the North-West of Perina Basti.

TEXT

1. vva(?)ra-Devendra..
2. ra-durava..(?)

No. 13.

On a broken slab lying near the Manchina-done

TEXT

1.
2. ya-kirttiya mima.....
3. la chitparinata.....
4. -dra munindran //.....

Remarks

This fragmentary inscription seems to record the name of Mayakirti(?) and some act connected of him.

No. 14.

On the rock in the enclosure of Kanchina-done,
near the entrance

TEXT

Jasavarasar-alti [//]

No. 15.

On the rock to the north of Kanchina-done

TEXT

...ve(?).....Jakkamana-Dakamana.Keja.....Sri

No. 16.

On the rock to the North-East of Kanchina-done

TEXT

Namostu

No. 17.

On the rock to the North of Kanchina-done

TEXT

Dugana-bareda

Remarks

The inscription seems to record the name of a sculptor
as found in AC II, SB 435.

No. 18.

On the eastern face of the square basement of the
manasthambha in Gullekal-ajji mantap, on
Vindhyagiri.

TEXT

1. Karan-esseye Gommatesvara vara-
2. manastambha yakshanam nadisidam
3. Harideva Hamparajara Karana-anu-
4. Jan-enipa sachivan-i-Baladevam [// ॐ] *mn*

Remarks

The inscription, in four lines, is written on the basement of a rock-cut manastambha, whose lower and middle portions are hidden in a pit. Only the upper portion of this manastambha and the Yaksha image are now visible.

The inscription throws light on the manastambha and the image of Yaksha found on the top of the pillar. These two are now found in what is called Jullekai-ajji mantap opposite the porch of Gommatesvara. According to this inscription, they were caused to be made by the minister Baladeva, the younger brother of Harideva and Hamparaja. Though the present inscription does not throw much light on Baladeva, we can obtain it from another inscription found in the Ashta-dikpalaka panels in the porch of Gommatesvara.¹ In the latter inscription he is mentioned as one of the sons of Prasaditya or grasa-Aditya and Macaambike and as the brother of Pamparaja and Harihara. He is described as the ornament of the Karnataka family and as the uncle of one Wachiraja. The epithets attributed to him are "chief of all ministers, subduer of enemies, eschewer of others' wives, a necklace to Sarasvati, of well known pure fame, of the celebrated noble form, worshipper of the feet of j

1. SC II, SB 221.

Hinendra".¹ Baladeva mentioned in these inscriptions is different from another Baladeva who was the brother of Mangaraja. At neither in the inscription under review, nor in the inscription of Ashta-dikpalaka panel any details regarding the secular and spiritual overlord of Baladeva are given.

However, the following facts emerge out of these two inscriptions:

1) Baladeva, who caused the Ashta-dikpalaka panel to be made in the porch of Gommatesvara, also caused the manistambha and the rukma of Gullekai-ajji mantap to be made.

2) As the Ashta-dikpalaka panel has been assigned to about 1120(?) A.D., on the paleographic grounds we may assign the present inscription and the works to about the same period.

The importance of the inscription is that, it naturally questions the antiquity of the image of Gullekai-ajji which is now found in the same mantap.

No. 19.

On the pitha of Kushmandini in western section of the suttalaya around Gomata on Vindhyagiri.

1. Ibid.,

TEXT

1. ori-Mosaleya-santhe(te)ya-Pattanasvo(sva)mi-Hemise-
2. ttiya madavalige Demavve-Alavveya-maga
3. Basavannangeyuma-parokshavinayavagi
4. Alavveya maga Rachamallasetti madi nili
5. sida 1 yaksha-devate [7/*]

Remarks

[The inscription which does not permit clear translation seems to state that the present "Kushmandini" image i. the suttalaya of Sonnata was caused to be made by Rachamallasetti in the memory of Basavanna.] The latter is said to be also the son of Demavve-Alavve, the wife of Hemisetti of Mosale. The word madavalige can be translated as the bride or as the wife, the latter being more appropriate here. Whether the two names Demavve-Alavve refer to one person is not clear; if it is so, it remains to be answered why in the 1.4 simply Alavve has been mentioned without the prefix of Demavve. If both names refer to one lady, who was the wife of Hemisetti of Mosale, it will have to be assumed that both Basavanna and Rachamallasetti were brothers.

Another interpretation could be given. If it is read as Devavve-ga as Basavannangevum presupposes another name, it seems that it was erected as a memorial to both Demavve and Basavanna. In that case Alavve may be another wife of Hemisetti.

The record merely mentions the image as that of a Yakshi, it does not name her.

Some of the Ja a settis of Mosale were active in ravana Belgola. One Basavisetti of Mosale is mentioned to be responsible for the erection of the twenty four Pirthankaras

and the suttalaya.¹

But whether Basavanna referred to in the present inscription is the same one who has been called as Basavisetti in other inscription is not definite.

The inscription could be assigned on palaeographical grounds to about 1200 A.D. | —

No. 20.

On the rock behind Channanna Basti on Vindhyagiri.

TEXT

1. Jrimat-parana-gambira(baira)-svad(syad)-vad
2. amogha-lanchhanam-jiya stpre(trai)lo-
3. kyanathasya sasanam Jina sasa(sasa)nam [// *]
Sa(Sa)liva(va)hana
4. | Sa(Sa)kavarusa(sha)1588 Sanda Paraba(bha)va-sauva-
5. tsarada Pa(Pha)lguna Ju(su)dda(ddha) 15 Gurusvara
6. Jri-samuḍrada Adisvarasva(sva)ni avaram
7. nillisi e(i)gudi-mantapavanu kati(tti) sidavaru
8. e(i)doniyanu jirnoddharavanu madisidavaru
9. -arasimhapurada Puttasami-settara Jri(Jri)-Devi-
10. rakana maka(ma)la Chikkananu Channammanu
11. madisida sime [] e(i)doniya dharmavanu hi
12. idakku namma hiriyaru madidaru [// *] |
13. numdakkayi(kke-i)-dharmavunam madisalise-
14. ndu madisidaru [// *] Vardhana sa(sa)sana
15. da(dha)rma sa(sa)sanam [// *] -angala-maha-Sri
16. Jri-Sri [// *]

1. CC, II, pp 182(78) and 187, 197, 152, 155, 236, etc.

Remarks

This inscription is found on the boulder, a part of which juts into the garbhagriha of Channanna Basti and out of which the pitna and the image have been hewn out. It was pretty difficult to take an ink impression of the inscription as the boulder slopes down exactly where the wall rises, hardly leaving any space in between. Only an impression of a part of the inscription was obtained and the rest was read on the spot.

This is the only dated inscription edited in the present series of new inscriptions. The details of date regularly correspond to 28th February, 1667 A.D. The text is full of mistakes and these have been indicated in the text itself.

This is an important inscription, for it throws interesting light on Channanna Basti. Some inscriptions of Channanna are earlier noticed, but they are not found on Vindhyagiri. Secondly, excluding one inscription¹ all the inscriptions are brief and they merely indicate a pond or a garden or a temple in the name of Channanna.²

Channanna is the more famous of the two sons of Uttasamisetti, the other one being Chikana. The latter as the elder³ brother of Channanna. Uttasamisetti's wife

1. EC II, SB 395.

2. The inscriptions mostly found near Channanna's pond in the town or SB 369, 370, 371, 372, 374, 375, 488, 489, 490. One inscription of Channanna is found in Jinnahalli near Ravana Belgola i.e. SB 390.

3. Ibid., SB 374 and SB 488.

was Deviramma to whom these two sons were born. Deviramma's name has appeared in only one inscription so far;¹ the inscription under review confirms the same. None of the inscriptions of Channanna known so far tell us about the place from which this family came from or belonged to. [The present inscription states that they belonged to Narasimhapura.]

As many as eleven small inscriptions have been published so far. They are all assigned to about 1675 A.D. But none of these has helped us to confirm positively that the basti built on Vindhya giri and named after Channanna was the same as mentioned in the inscriptions. But R. Narasimhachar rightly assumed that the present basti was named after or built by Channanna who was also responsible for constructing a tank in the town. This has been finally proved by the present inscription. As the date of the inscription is mentioned as 1667 A.D., we may assume that the Adisvara Basti was erected in that year, and with this we may also push back the dates of the rest of the inscriptions by about a decade.

But one doubt remains to be solved. Almost all the inscriptions in the town praise the pond constructed by Channanna. It has been called as "Channanna's pond",² / 'milk pond',³ 'nectar pond',⁴ praising it in the following words; "Is this a milk pond or a nectar pond? Is this the river Ganges, the Tungabhadra or Mangalagauri?...Ah!Ah! excellent tirtha, excellent tirtha".⁵

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1. Ibid., SB 375.
 2. Ibid., SB 370
 3. Ibid., SB 371.
 4. Ibid., SB 372.
 5. Ibid., SB 375.

Though these references are made to the tank which is now found in the town and called as "Channanna Kola" the small pond near the Adisvarasvami Basti on Vindhyagiri was also made by Channanna. The former has been referred to in inscriptions as 'kola', whereas the latter is called 'done'. This is not only proved by the present inscription, but also by two other inscriptions, noticed as Nos. 21 and 22 here. But as the present inscription refers to the renovation of the pond and not to its construction, we may assume that the pond was a natural one and that it was merely renovated by Channanna when the basti was erected nearby. A reference is also made to the mantapa. A similar reference has also been made in another inscription at Jinnenahalli.¹ The reference is obviously to the pillared hall or mantap, now found near the Adisvarasvami Basti or to the east of the manasthanbha. But one doubt hangs on this. The image found in the garbhagriha bears the lanohhama of the moon. This is obviously that of Chandranatha. While the inscription says that this temple was built for Adinatha, it is surprising to see that the actual image is that of Chandranatha.

The importance of the inscription may be summarised in these words:

- 1) The inscription gives the date of the construction of Channanna's Basti of Vindhyagiri.
- 2) It confirms the name of the Tirthankara as Samudradisvara (already known from SB 390).

1. Ibid., SB 390.

- 3) It proves that the present pond near this basti was 'renovated' by Channanna. ✓
- 4) It indicates that Puttasamisetti hailed from or lived in Narasimhapura. ✓
- 5) This and the inscriptions Nos. 21 and 22 confirm and throw more light on the work and life of Channanna.

No. 21.

On the rock near the pond in front of Channanna Basti.

TEXT

- 1) Sri-Putasami sata(setta)-
- 2) ra makkalu Chikanna Cham-
- 3) nanmanu madisida do- ✓
- 4) niya sine i..¹
- 5) Namdana-manastan/bha² [//*]

This is another inscription of Channanna who is already discussed with reference to the previous (No. 20) inscription. The two sons of Putasamisetti who were responsible for erecting the basti also "renovated" the tank. As stated in the previous inscription, it is called done (pond) to distinguish it from the kola(tank) which they excavated in the town. But the importance of the inscription lies in the mentioning of the namdana-manastanbha which stands in front of the basti. Though the temple, the tank, the done and the mantap are mentioned in other inscriptions, this is the only inscription which mentions the manastanbha. ✓

The inscription was probably carved at the same time when the casti was built and the pond was renovated. Hence it could also be assigned to the year 1367 A.D.

No. 22.

To the north of inscription No. 21 and to the east of the tank. It is also carved on the same rock.

TEXT

Channanna

Remarks

It merely mentions the name "Channanna". It once again confirms the statement made regarding the "renovation" of the pond made in inscription Nos. 20 and 21. As it is just on the bank of the pond, it adds much to support the above statement.

The inscription may be assigned to about 1637 A.D.

No. 23.

On the rock behind Channanna Casti.

TEXT

- 1) Grimat Achaladevan-akkasali-Jogayya Prasa*
sti[/[/*] Majgala(Mangala)
- 2)
- 3) (The rest cannot be read)

Remarks

This inscription is damaged and a full reading of it

cannot be taken. It states that it was the Prasaasti of Achaladeva's (disciple) akkasali-Jogayya. It is difficult to identify those two personalities.

The inscription could be assigned on palaeographical basis to about 9th or 10th century. It is one of the earliest inscriptions on Vindhya giri.

No. 24.

On the rock behind Channanna Basti, above inscription No. 23.

TEXT

1. Sri-Devayya

No. 25.

on the rock to the left of the enclosure of Gonnata,
near inscription No. 458, PG II.

TEXT

- 1) Svasti[//*] Jrimatu-Jina-
- 2) si..naradhaka Madhavacha-
- 3) xyyaru-Kollapurada-Tara(?)nda-
- 4) varu..ga. sahavagi Rau(dra) sam-
- 5) vatsarada (Phalguna) su(su)ddhalu(Ju)krava-
- 6) radalu(?) darusana-vande.....
- 7)dvanu
- 8)vada //

Remarks

The inscription is partly damaged. It states that two spiritual leaders(?) Madavacharyya and Tara(?)ndavaru of Kollapura paid a visit to obtain darshan (of Gonnata).

No. 26.

On a boulder near Siddharagundu. It is carved on the top portion of the foot-prints.

TEXT

- 1) Sri-Lakshumi-
- 2) sena devara pa-
- 3) danu(?) Jinuna-
- 4) nu vidhista[// *]

Remarks

This inscription is carved near the two foot-prints on a boulder near Siddhargundu. It states that the foot prints of Sri. Lakshumi sena deva were caused to be made by Jinuna.

It is a Jaina convention to honour the guru by erecting an epitaph or some other memorials. Often these memorials were in the form of symbols such as foot prints; or of a simple inscription; or of a memorial slab; or of a temple; or of an image etc. Perhaps the most popular and the easiest of these was to carve out the foot prints in the memory of the deceased guru.

INSCRIPTIONS IN SRAVANA BELGOLA TOWNNo. 27.

Engraved on the top portion of the stone Kancha-
nandara, kept in the garbhagriha of Shandara
Basti, Sravana Belgola town.

TEXT

1. Svasti[//*] Sri-Bulasanghade Desi-gana Manasogeysa Sri-
Bahubali-Mala-
2. dhari-devara pratime [//*]

Remarks

This two-lined inscription is engraved on the top of a stone Pancha-Bandara now kept by the side of the twenty-fourth Nirthankara in Baandara Basti. Sri-Bahubali-Maladharideva referred to in this inscription is not come across in any of the Sravana Belgola inscriptions, though we come across Maladharidevas such as Gunachandra-Maladhari and Hemachandra-Maladhari,¹ Maladhari and Kukkutasana-Maladhari,² Mallishena-Maladhari,³ Maladhari of Annitataka,⁴ Maladhari-Romachandra,⁵ etc. These names seem to indicate that -maladhari was just a suffix to certain names. But Bahubali-Maladhari or any other Maladhari who belonged to the Manasoge branch of Bulasangha is not mentioned in the inscriptions of this town.

Outside Sravana Belgola, in one inscription of Kalholi in Gokak taluk⁶ and in another inscription of Belgaur in

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1. EC II, 53 69(55).
 2. Ibid., 53 117(43) and 66(42).
 3. Ibid., 53 67(54).
 4. Ibid., 53 66(42).
 5. Ibid., 53 65(41).
 6. JBERAS. Vol. I, Pp. 220 ff.

Belgaum taluk,¹ we come across a Saladhari who is described as the disciple of Hemichandra who in turn was the preceptor of Subhachandra Bhattaraka. They belonged to the Manasoge-branch of the Mulasangha of Konda Kundanvaya. There is no doubt that Bahubali-Saladharideva belonged to this line of Mulasangha, but he does not seem to be the preceptor of Hemichandra. [In identifying and fixing the chronology of this teacher, an inscription from Honnenalli² in Hunsur taluk is of immense value for us. It is dated 1303, and it says that the beloved disciple of Bahubali Saladharideva of Manasoge of Mulasangha Mesiya-gana Pustaka-gachchha, Konda-kundanvaya, Padmanandi-Bhattarakadeva gave to gadyanna and had the gandha gudi made for Honneyahalli basadi. On the basis of this inscription, we may assign the date of the present inscription to about 1300 A.D., but no other details about Bahubali-Saladhari and his guru are available.

The Manasoge branch of the Mulasangha is unknown in the Bravana Belgola inscriptions, but it occurs in other inscriptions of Karnataka. Manasoge or Manasoge-anvaya in all probability, derived its name from the village of that name Manasoge. Such derivation of the lineage or anvaya from certain holy centres is quite common in the Jaina monastic system. This could be instanced from other well-known examples. Mailapa-anvaya from Mailapa Tirtha, Konda-kundanvaya from Kondakunda, etc. There are two villages of the name of Manasoge in Yedatore taluk of Mysore district. Of them Chikka-Manasoge houses a large number of inscriptions and the remains of Jaina basties. In the historical period,

1. Epi. Ind., Vol. XIII, Pp. 15 ff.

2. EC IV, No 14.

in the inscription, it is to this Janasoge that reference has been made. The inscriptions of this place refer to a Sohige-gachchha and indicates that it was a Jaina centre. According to tradition it had only six Jaina bastis.¹

No. 28.

On the pedestal of the present image in the Garbhagriha of Bagara Jinalaya, Urvana Belgola.

TEXT

1) Sumati Bhattaraka...

Remarks

This inscription was covered with vajra-gare when it was noticed. After the coating was removed an impression was taken. However, the last three or four letters, which were not covered by the cement coating were completely defaced; hence, they could not be read.

Though it is a small inscription, it supplies us the important information of the name of the irthankara as Sumatibhattaraka. The erased three or four letters may be '-devara' or '-ra-pratime'. The image is locally called Adinath, and it has been earlier recorded as such by R. Narasimhachar.² This inscription supplies the authentic information regarding the name of the image as Sumati, the fifth irthankara. However, it is to be noted here that

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1. AC IV, Introduction P.16; also refer Yd 25, 26, 28; JAR 1913, P.13; JAR 1914, P.26, P.28 and P.43 etc.,
 2. Ibid., Introduction, P.28.

though the inscription which celebrates the erection of Jagara Jinalaya in 1195 does not mention the name of the Tirthankara installed there, another inscription engraved north of the minor door in the same basti,¹ mentions the name of Adinatha or Adisvara. Perhaps, this has led the present image to be mistaken for the original Adinatha.

[This inscription is important for one more reason. By supplying the name of the Tirthankara it helps us to identify the images of Tirthankara found in Bhandardara Basti and in the Uttalaya of Gomata on Vindhya giri and else where. With this inscription we are also able to correct the mistake committed by the late K. Narasimhachar who identified the image No. 21 of Vindhya giri as Jeyamsunatha² and No. 35 as Ajitanatha.³ These identifications are proved incorrect by the present inscription and the image.]

No. 29.

On the pitha of Parsvanatha in the garbhagriha of
Langai Basti, Aravana Belgola.

TEXT

- 1) Sri-Mulasanga(gha)da-Desiya-janada Po-
- 2) -staka-gachhada Arhanandidevara gadda Sri-na-
- 3) -yahara-pradana-senadhikari-srikara-
- 4) -nada-Bhadranya madisida basadi[//*]

-
1. Ibid., pp 336 of 1279 and 1288.
 2. ibid. II, Introduction p.22.
 3. Ibid.,

Remarks

[It is difficult to identify the Jina guru Arhanandi-deva of śūla-saṅgha śeṣiṣya and of śastaka-gaṇacāha, and his lay-disciple śamacharya.] Though the latter name is found familiarly in the inscriptions none is attributed with these titles. The office of nayabara-pradhana mentioned in this inscription is unique and deserves to be noticed.

As as the image is kept in the garbhagriha of the Angai śasti and as the sculpture agrees in workmanship with the other images, we may assign this also to the same period to which Angai śasti has been assigned.¹

No. 30.

On the southern side of the outer-wall and under the fourth propped up pillar in Akṣana śasti, Bravara Belgola.

TEXT

- 1) Viśvavaśu-Śaiva(tearada)-śeṣtha(tha) - [stops abruptly]

Remarks

This inscription mentions some date, and the script appears to belong to the early-Vijayanagar period. Probably the present inscription was scribbled in the period of Śivaraṣa II.

The date given here is also incomplete. Roughly it corresponds to about 1425 A.D.

1. IC II, 3: 339 and 341 (132).

No. 31.

On the northern outer wall of the navaranga of Akkana
basti, Sravana Belgola.

TEXT

- 1) Devaraya-madisida [//*]

Remarks

The meaning of the inscription is "caused to have been made by Devaraya". Though it is on the outer-wall of the navaranga of Akkana basti, it obviously does not refer to the basti nor to any repair. [The basti was built¹ by Achiyakka, wife of Chandranadli, in 11.1.] That Devaraya actually caused to be made is, thus, unknown.

Secondly, who is Devaraya? The only person of this name known in Sravana Belgola inscription is Devaraya, the husband of Dharma Devi who caused the image of Santinatha to be set up in the Mangai basti.² Narasimhaiah has assumed this Devaraya to be Devaraya I of Vijayanagar dynasty,³ whether the person mentioned in our inscription is the same one who appears in SB 337, it is difficult to say. However, if they are one and the same the inscription belongs to the early 15th century.

1. EC II, SB 327(124). Also vide., ✓
SB 331 and EC V, on 150.
2. Ibid., SB 337.
3. Ibid., P. 64.

INSCRIPTIONS OF THE NEIGHBOURING VILLAGES

No. 32.

On the pitha in the navaranga of Parasvanatha or
Aregal Basti, at Jinanathapura.

LXX

- 1) Sri-Mulasanghata-Desiya-ganada-Pustaka[ga]chhata
Srinat-Kubutasaana Mahadharidevaka(ra) sishtar-appa
Sri-subhachandra-Siddhantadevara gadda Piriyalaraja
andisida basadi[//*] tangalan

Remarks

The pitha on which this long but single-lined inscription is engraved is kept in the south-eastern corner of the navaranga of Parasvanatha Basti at Jinanathapura. The image which once stood on this pitha is now missing.

According to the version of the aged grounar of the temple, the mutilated image which is now found in the nearby tank was originally on this pitha. The pitha and the image originally stood in the sanctum cella of the present basti. But today there is a marble image of 1689.¹ The above version of the priest is confirmed by the earlier statement recorded by Harasimhachar.²

The present inscription throws valuable light on the author and the date of the monument, which were unknown till

1. C II, 33 383.

2. Ibid., Introduction - p. 33.

now. Earlier, it was conjectured that this basti was older than the Santisvara basti of the same village, but no valid reason was given.¹ Not only this conjecture is proved correct by the inscription, but additional data regarding the name of the builder is also revealed.

Though the present inscription is undated, it could be easily restored on the basis of the genealogy of the Jaina gurus. It is supposed to have been built by a disciple of Subhachandra-Siddhanta-deva. The latter is said to have attained his end, according to another inscription,² in the year 1123 A.D. It is probable that Priyalaraja must have erected this basti before 1123. Until 1117 A.D. ✓ Jinanathapura itself was not in existence, and according to another inscription, the famous general Rangaraja founded it in the latter year.³ Hence, we can say with certainty that the basti must have been erected between 1117 A.D. and 1123 A.D. Anyway, it is earlier than Santisvara basti of Jinanathapura which was built in the early part of the 13th century.

Unfortunately no details are mentioned about Priyalaraja in this inscription; nor do we come across them in other inscriptions of the place.

No. 33.

On the fifth cornice from below on the northern adhisthana, below the large image No.49 on the outer wall of Santisvara basti, Jinanathapura.

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1. Ibid.
 2. Ibid., pp 117(43).
 3. Ibid., pp 33s.

TEXT

- 1) Sri-Rechana-danayaka-madisida basadi[//*]

Remarks.

The inscription briefly states that the basadi was caused to be made by Rechana-danayaka. It is already known from another inscription found on the pitha of Jantisvara, that Rechinayya founded the basadi and made it over to Jagaranandi-Siddhanta-deva. Our inscription corroborates the above fact and is important by its situation. It belongs to about 1200 A.D.

No. 34.

On the pitha of the image of Heminata in the basti of Bastihalli, near Sravana Belgola.

TEXT

- 1) Sri-Mulasang(h)a¹ Desiyagana-Pustaka-gachha-Konda-
-Kundanvaya Sri-Ma²
2) nayakirti-siddhanta-Chakravarttigala nishyaru
Nemichandra-Pandita-devaru ei-
3) ghyaru Shikka-Nemichandra-devaru madisida Nemisvanigalu[//*]
Mangala-maha-Sri-Sri-Sri[//*]

-
1. Cursive 'ma'.
2. The anusvara is written on the left side-
portion of the pitha.
3. Cursive 'ma'.
4. Cursive 'ma'.

epitaph was erected in his memory in 1176 A.D.¹ We may assume that he died in that year. This is proved by the appearance of a number of inscriptions of his disciples, specially of Balachandra after 1176. In 1176-8 Balachandra is celebrated in one of the inscriptions,² while in 1181 when Achiyakka erected Akkana basti, it is Balachandra who is revered and not Nayakirti.³ But the memory of Nayakirti was cherished even after his death;⁴ and even when grants were made in the 13th century, they were stated to have been given to the santati (successors) of Nayakirti.⁵

Nayakirti and his important disciples appear in an inscription found in the tank of Jekka which is edited here. (See, No. 35 below).

Whatever may be the rest of the details connected with Nayakirtideva, it is definite that by 1176 he was dead and that two of his disciples (along with others also) Balachandra and Hemichandra-pandita had succeeded him. Of the two, Balachandra is celebrated in a number of inscriptions, while

1. EC II, SB 68. This naturally compels the revision of the dates of the some of the images installed in the suttalaya of Gomata by the disciple of Nayakirti. Narasimhachar has assigned them to about 1180. This may be more appropriately assigned to a date before 1176.
2. Mad., 1925, p 36 f. & EC IV, pg 70.
3. EC II, SB 327 (124).
4. EC II, SB 335 (130).
5. EC XV, BI 334 of 1257.

Nemichandra appears here and there. But Nemichandra inherited the title of mahabandacharya from his guru.¹

No. 35.

On the waste-weir in Bekka tank, near Bekka.

TEXT

Page I

- 1) Orimat-jjaina-vacho-bdhi-varaddhana-viduh sahitya-vidyanidhis-sarppa-darpaka hasti-nasta-
- 2) ka luthat=protkanta kantiravaḥ sa-Oriman-Junachandra-devatanayas-sauja.
- 3) nya janyavani-stheyatu Ori-Nayakirttideva-munipa siddhanta-Chakresvarah [//]

Page II

- 4) Pididude-siddhanta ta-nudidude-sadvani tanna-pelda [de] nadate margamendude-nadedudu Nayakir-ti-devanelli gurutvam //
- 5) Putrasya Jakkirajasya Chandirajasya-pautrah Lokambika tanujato Mullah kena na varnyate // Nama-sidd(h)ebhyah //
- 6) [Svasti [// *] Ori-matprata. (Ori-mat-pratapa)-Chakravartti Ori-Vira-Ballala-devara mahapradana-hirya(hirya)-bhandari-...anadevanayakaru bhandari-singa

1. EC II, S3 407 of about 1200.

- 7) yangalu Briman-mahavaddabyavahari Kavadamayyana
ati-Jettiyarum Briman-Nayakirti-devarge sthalava |
- 8) Chagisi kottalli avara helkeyin Briman-Nayakirti-
Siddhanta-Chakravarttigala sisshyaru Bhanukirti-
Siddhantadevarum Prabhaohandradevaraum
- 9) Jagunandi-bhattarakadevarum (Padumanandidevarum
Kamichandra-landitadevaraum avaru(ra) sisshyaru
Briman-Jananandala
- 10) charyayarum-Nayakirtidevarum Jekkana-Nagarasana-raga
Jhamarasanaum Hulla(ra) sanum Muddarasana-ragam(Se?)
varasanum Sim-
- 11) gara-samudravendu kereyam katti kalla-tumbum iki(ikki)
daru

Remarks

The inscription is found engraved on the lintel of the waste weir near the South-Eastern tank bund of Bekka tank. In December 1965 the tank was dry, and it was possible to discover the inscription and take an impression of it.

The names which occur in this inscription have occurred in other inscription of Bravana Belgola. Let us devote some attention to know the details of these.

The inscription gives a list of Jaina gurus from Nayakirti-Siddhanta-Chakravarti to Nayakirtideva. But, very strangely enough, it does not refer to the branch of Sangha to which they belonged. But the genealogy and the order of Nayakirti-Siddhanta-Chakravati are well known from other inscriptions. He belonged to the Kula-sangha, Jesiya-gana,

Pustaka-gacchha of Kondakundavaya. His guru was Gunachandra Siddhantadeva.¹

There are at least two Jayakirtis who appear in the genealogy of the Jaina gurus in the 12th and 13th century inscriptions of Sravana Belgola. These are —

1) Jayakirti-Siddhanta-Chakravarti, the disciple of Gunachandra referred to above, and in the previous inscription (No. 34). He had a number of disciples, of whom were Megha-chandra, Laladhari, Uridharadeva, Damanandi, Bhanukirti and Balachandra, Maghanandi, Prabhachandra, Padmanandi and Hemichandra.² This list varies from inscription to inscription but the most important disciples find place in most of them. For example, in an inscription of Sravana Belgola, Jayakirti's disciples are Damanandi-traividyadeva, Bhanukirti-Siddhantadeva, Balachandradeva, Prabhachandradeva, Maghachandra-Panditadeva, Padmanandi Deva and Hemichandra Pandita Deva. In the inscription under review, five of these (under lined) occur. Of these disciples, Padmanandi Deva had a distinctive title of mantra-vadi³ and is different from another Padmanandi who was the disciple of Subhachandra (for the latter see no 65(41)) and from yet another Padmanandi who was the disciple of Traividyadeva (SS 269(114)).

2) Another Jayakirti is the disciple of Jayakirti-Siddhanta-Chakravarti. The inscription under observation provides this name. But another inscription, already noticed,⁴ also mentions Jayakirti-deva as the disciple of

1. EC IV, Ng 70.
2. SC II, 66(42).
3. EC II, 335 (130); Ibid., no 333(128).
4. Ibid., 333 (128) of 1206 (?) ...

the disciples (totally seven) of Nayakirti-Siddhanta-deva. It appears improbable that all these Jaina gurus should have only one disciple. In both these inscriptions the last named in the list is Hemichandra Panditadeva, and we may assume that Nayakirtideva II was his disciple. An inscription from Vakkalagera mentions¹ Nayakirti-pandita who lived in the early part of the 13th century. Though there is confusion in the genealogy of the Jaina gurus in the latter inscription, we may regard Nayakirti-pandita mentioned in the latter inscription, as the same one (Nayakirti II) found in the inscription under review.

On the basis of the above evidence, we may assign the present inscription to about 1200 A.D. But reference to Sekka tank occurs in the inscriptions of much earlier date.²

Let us now turn to other person who appear in this inscription. It mentions a number of officers of the Hoysala king, Vira-Ballala II. Maha-pradhana-hiriyabhandari (or the chief-minister and the senior treasury officer) Ramadeva Nayaka mentioned here also appears in another inscription found outside Nagara Jinalaya,³ where he is mentioned as hiriya-manikya-bhandari (senior treasurer of jewels) and minister of Somesvara, the son of king Vira Ballala II. As none of the sons of Vira Ballala is known as Somesvara, we may assume that the latter was the subordinate of Vira Ballala II.⁴ Here also he is said to

1. EC VI, Kd 36 of 1203.

2. EC II, 384(144) of about 1135, SE 327(124) of about 1161.

3. Ibid., ab 333(123).

4. Some of the subordinates took pride in describing themselves as the subordinates of the ruling king in this period. In EC., X, II. 10, Dadi Singe-dannayaka calls himself the son of Ballala II.

be a lay-disciple of Mayakirtideva, the disciple of the disciple(s) of Mayakirti-Biddhanta-Chakravartti. |

Another person is Sati-setti of Kavadamayya family. Kavadamayya is described as mahavadebyavahari or a great merchant. The members of the family of Kavadamayya are known from other inscriptions also. It is on the direction of Kavadamayya's Devanna that sujanottamasa-Boppana-pandita "the leader of Kannada poets" composed a prasana in praise of Gomata which was engraved by Rudra of Bagadage.¹ This Boppana-pandita was a distinguished Kannada poet who is mentioned by the grammarian Kesiraja in his Sabdaranidharpana along with Pampa, Ponna and other classical poets.² The same man of Kavadamayya (now called Devi-setti) appears in another inscription in which he donates Bamanatigatta to a basti of Santinatha.³ An inscription found in Kalasapura in Chikkamagalur taluk, gives detailed description of him and his (family) men.⁴ But the latter inscription is partly damaged and specially the name of his(family) men who have the invariably suffix of setti cannot be fully read. But it is certain that the members of Kavadamayya's family were staunch adherents of the Jaina faith and that they made extensive and liberal contribution to the Jaina temples. In all the inscriptions, so far known, only Devi-setti appears prominently as the man of Kavadamayya. But the present inscription mentions one more name i.e., Sati setti.

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1. SC II, CB 234(85) of about 1180.
 2. Gajagana Gunanandiya mana /
Sijan-asagana Chandrabhatta-Gunavarma Sri //
Vijayara Honnana Hampana /
Sujanottamasa sumargan-idarole-lakshyam //
Narasimhachar's Karnataka Kavimanjari. Vol.I, P.311.
 3. SC V, BI 123.
 4. IAI, 1923, No. 2. Pp 36 ff (note specially 113b ff)

Another person mentioned in the inscription is bhandari (treasurer) Singayya, about whom no details are available here. Dekka's Nagarasa's son Chamarasa may be connected with Nagarasa mentioned in another inscription of Dekka which belongs to the period of Narasimha I.¹ Muddarasa's son Somarasa seems to be connected in some way with Nagarasa, as the same inscription mentions two Saiva temples Juddesvara and Somesvara built in Dekka.

Of all the persons mentioned in the inscription, Mullarasa is the most important. He is mentioned twice here and in 1.5 his parentage is given. Mulla is one of the well-known personalities who makes frequent appearances in the inscriptions of the Hoysalas. He was a great devotee of Jina and is praised along with Chavundaraya, Gangaraja. He is called the modern Gangaraja by the poets of the time.² He lived and served three successive rulers of the Hoysala dynasty Vishnuvardhana, Narasimha I and Vira Ballala II. It is probable that by the time the present tank in Dekka was built he must have been a venerable old man. He built

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1. EC V, Ch 145. Though this is dated 1079 A.D., it gives the geneology of the Hoysalas to Narasimha I, son of Vishnuvardhana which naturally makes it later than 1140-1170 A.D. Here Nagarasa appears a Saiva, and his son (Mullarasa) is said to have made grants to two Siva temples, Juddesvara and Somesvara, probably named after Muddarasa and Somarasa who occur in the Dekka inscription edited above.
 2. EC II, 345 (137) and 64 (40).

Chandira Jasti in Sravana Belgola. He is also mentioned to have renovated or built a number of basties at Bankapura, Kallangere, and Korana. He established an epitaph to the Jaina guru, Devakirti Chanditadeva, and an alms-house at Jinanatapura.¹ It is he who made Harasimha I and Vira Ballala II to grant Savanora, Keggere and Bekka for the services of Gomata, twenty-four Sirtankaras and Parsvanatha.² Balla belonged to Vaji vamsa as mentioned in other inscriptions. His father and mother are mentioned as Jakkiraja (or Yakshiraja EC V, 146) and Lokanbika. His wife was Padmala Devi.³ His brothers were Lakshmana and Anara.⁴ But he had a brother-in-law called Hariyanna who held the office of the superintending negade of the house and who caused the image of god (Jina) to be made and presented it when Haravadinalli Jinalaya was built at Kunbevanahalli. This fact has not observed by the scholars so far.⁵ To this we may add one more new point revealed by the inscription under observation. For the first time it reveals the name of the grandfather (Jakkiraja's father) Chandiraja.

Though Ballaraja was associated with Bekka, it is to be noted that he was not to be confounded with another Ballarasa who was the son of Hagarasa of Bekka inscription.⁶

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1. EC II, Sn 64(40).
 2. EC II, B 178(80), 181, 240(30), 256(107).
It is mentioned as Seruhalli belonging to Bekka in EC V, Sn 146.
 3. EC V, Sn 145.
 4. EC II, Sn 343(133).
 5. EC V, Sn 181 of about 1200 A.D.
 6. EC V, Sn 145.

An inscription found in Nagamangala taluk gives a divergent account of Hulla-chamupa's family. The names of his parents, brothers and even the religion which they followed are different. His brother is mentioned as Antimayya, a Saiva. There seems to be no doubt that Hulla-chamupa referred to here is the same Hulla-rajā who occurs in the Jaina inscriptions as he is said to belong to Vajri-kula in both. Secondly, Mariyanna, referred to above, is also found in the present inscription, but his relationship is not stated. But Antimayya does not seem to be a direct brother of Hullaharaja. The names of the parents and family and religion may refer directly to Antimayya. However, the confusion created by this solitary inscription is yet a riddle, and our discovery of Mariyanna as the brother-in-law of Hullaharaja has only confirmed that Hullaharaja mentioned in this inscription is the same one who appears in Gravama Kelgola, but this has not helped us in explaining the divergence that exists in the family of Hullaharaja.¹

Another important point connected with Hullaharaja is the number of Jaina gurus.

In the inscription at Mangal Basti, Hulla rejoices bowing at the feet of Aladharidova. But in the same

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1. Dr. Salstere.S.A. doubts "whether these latter names were the popular names of the parents of Hulla. "(Mediaeval Jainism. P. 141). But there seems to be no case for this as popular names at worst be corrupt forms of original names but which do not completely diverge from them. For example, popular names of Hullaharaja is Hulla, Hullahar, Hullaharaya, etc.

inscription Shanukirti-muni is also praised.¹ Kukutasana-laladharideva is said to be the vrata guru of Hülleraja.² But the latter was living around 1100 A.D. as his disciple Subhachandra himself died in 1125 A.D. If Kukutasana-laladhari had anything to do with Hülleraja it should have been in the childhood of this general.

In another inscription of Sravana Belgola, Hülleraja reveals himself as a disciple of Devakirti. He erected a memorial in the name of this Jaina saint when the latter died in 1163 A.D.³ Further, he is described as the lay disciple of Jayakirti-iddhanta Chakravartti,⁴ but the latter also died in 1176 A.D. Then he became the lay disciple of one of the disciples of Jayakirti-iddhanta Chakravartti, Shanukirti-deva, whom he made the manager of certain donations to be utilized for the Jaina bastis at Sravana Belgola.

To this list of already known gurus of Hülleraja we may now, with the help of the present inscription, say that he became, round about 1200 A.D., the disciple of Jayakirti-deva.

This Hülleraja, one of the great Jaina devotees and officers under the Hoysalas not only lived for a full century to serve practically three great Hoysala kings but also promoted his own religion by remaining as the lay ✓ disciple of about four famous Jaina saints of the 12th century.

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1. IO II, SB 240(90).
 2. Ibid., SB 345 of about 1159.
 3. IO II, SB 240(90).
 4. IO V, Cn 147.

No. 36.

On the plinth of the carved image in the basti at Raha.

TEXT

- 1)sachchidananda..... chakra sama. lapa(?)
 2)Konda. mundanavaya varigga.....chakra-kirti. Nayakirti-
 Parava
 3)Sri-Nayakirti nandisidha-attiyattara nra. Raha...
 4) la(?) - sanghada Postaka-guchhada Konda-kundiya-nayaka...
 Manasoga Naya...
 5)Nayakirttiyam.....Bakhamala [//
 Mangalam [//

Remarks

As a portion of this inscription is damaged a full reading of it cannot be taken; but the legible portion gives out important information regarding the founder of the basti and the god installed in it.

The basti is caused to have been made by Nayakirti-
 Jena for the god Paravamatha.

There is no doubt that Nayakirti referred to here is the disciple of Gunachandra. A reference has already been made to him while examining the previous (No. 35) inscription.

APPENDIX - VII

A study of the
palaeography of the
two inscriptions of
Chavundaraya.

The inscriptions of Chavundaraya

There are two inscriptions of Chavundaraya with identical readings. One of them is engraved on the ant-hill of Gomata on Vindhya¹; the other is engraved on the top band of the adhis²thana of Chavundaraya Basti. The earlier scholars have assigned the ant-hill inscription to about 983 and the inscription of Chavundaraya Basti to about 982. This has led to a belief that the present structure of Chavundaraya Basti was built by Chavundaraya himself in about 982. But the scholars, while assigning their respective dates to the two inscriptions seem to have ignored the vast difference which exists in the palaeography of these two inscriptions. A casual observation of the inscription found on Chavundaraya Basti convinces anyone that it is much later than the ant-hill inscription. In any way, to justify this hypothesis, let us take these two inscriptions and make a comparative study of their palaeography.

1. IC II, 35 12^a.

2. There are actually two inscriptions with identical words on either side of the eastern-adhis²thana. But as they are identical they are taken as only one inscription by the earlier scholars - see, IC II, 35 122.

The text in both places is : Śrī-kr̥ṣṇa-ga-ajag-
mad-āṇḍa . A comparative study of the palaeography of these
two inscriptions, letter by letter, and a further comparison
of the conclusions with the palaeographic chart given by
Mr. Sivaramaiah¹ is likely to throw an interesting light on
the entire problem . It may be reminded here, that the
inscription at the foot of the wall is called "A" for the sake
of convenience here is assigned to about 900 A.D. ; while the
inscription on the wall is called "B" for the sake of
convenience here is assigned to about 1000 A.D. .

The study reveals the following differences:²

1. 'Tris' (1) : In A, '1' is in the form of a spiral, and the
main body is not split up into two divisions;
in B, the body of '1' is split up into two
divisions and the curves end up in the form
of knots.
2. 'Tris' (2) : In A, the serif is joined, and the top portion
of the body is connected, while the base is
slightly undulating, indicating the formation
stage of a double curve; in B, the serif is
branched off into two strokes and the
undulating base line has gained in prominence
and developed into double curves. The belly
is opened at the top, and the base-like stroke

1. Edition of early and South Indian scripts, Collection
of the Madras Government Museum, Vol. III, Pt. I, Madras, 1952.

2. 1955, see pl. '13.' III and IV.

is indicated at the right. The letter in 1 indicates an advancement over the ashtrakuta letter of the 5th century, while the letter in 2 is in broad agreement with, or much nearer to the eastern-Chalukyan letter of about the 11-12th centuries.¹

3. ma:(ma): In 1, the letter has an apple-like belly with a horn above, while in 2 the belly is slightly opened and the serif resembles the shape of a crescent. Even the shape and the range of the limb in two letters differ. Here also, the letter in 2 indicates an advancement over the ashtrakuta letter of the 5th century; while in 2 it is much nearer to the eastern-Chalukyan letter.²

4. nda:(na da): In 1, the left upper curve of na is in the form of a circle, whereas it is separated at the inner side in 2. The da at the base is slightly undulated in 1; while it is clearly developed into double-curves and the right end is curved into almost a circle with a slight opening at the inner side in 2. These two letters in 1 and 2 stand in the same stage in the ashtrakuta and eastern-Chalukyan letters as in the previous one.³

1. Piverasawurti. Op.cit., fig 37.

2. Ibid., Fig 54.

3. Ibid., page 42 and 43.

5. ra:(ra): As regards this letter there is, generally, a broad agreement between 1 and 2. But even here there is a slight difference between the two letters in the shapes of their respective belly and the serif. The former is slightly vertically stretched in 1 while in 2 it is circular. The letter resembles the horn in 1, while in 2 it resembles the crescent. The letter stands in the same place in 1 and 2 as found in the case of the previous letter.¹

6. ja:(ja): In 1, the upper curve is in the form of a coil, whereas in 2 the edge of the coil does not curve in. The serif in 1 is in the form of a vertical stroke, whereas in 2 it gently curves up. Finally, the base in 1 is still semi-circular with a slight undulation at the right end, whereas in 2 the undulation is found in a clear double-curve as at the base of da and ma referred to above. The letter in 1 stands between the *ashtravata* and *catern-* classa letters; while in 2 it is very much in agreement with the latter letter.²

7. ma:(ma): This letter in 1 and 2 has been discussed in No. 4, above.

1. Ibid., p. 50. Here the serif is connected with the main body or belly. This letter in Dr. Jivar Rosarti's chart occurs only in 12th century. Obviously, this development is found as early as the 11th century itself.

2. Ibid., p. 50.

9. di: da: This letter in g and h has been discussed in No. 4 above.
10. si: sa: As regards this letter there is no fundamental difference between g and h, except in the size of the vertical line at the right side which is slightly bent and short in g, while it is straight and extended in h. Obviously the letter indicates a slight advancement over the former.¹
11. da: da: The serif is horn-shaped in g, while it is in the form of a crescent in h. The curve at the left side of the main body is more developed in h than in g. But conspicuous at the base difference is actually found in the undulation at the base which is a slight extension of the first in g, while in h it is a well developed double-curve as in ja above. Here also, the letter in g marks an advancement over the ascribed letter, while the letter in h is in agreement with or much nearer to the eastern-Indian letter.²

The above called graphic study of the two inscriptions indicates that not only the two inscriptions differ generally from each other, but every letter of one inscription differs from its counterpart in the other. This has led to the following conclusion.

-
1. Ibid., p. 41.
 2. Ibid., p. 42.

1. Prasad Acharya had assigned 1 to about 1000 and 2 to about 1050. As the above study has indicated, this conclusion was obviously not based on the palaeographical data. Whatever may be the reasoning which led him to assign the two inscriptions to their respective dates, there seems hardly any validity in it. The precedence given to 2 over 1 is not only unjustified, but wrong. On the other hand 1 is much earlier to 2 and both are separated at least by about a century.

2. The comparisons of the conclusions made with the Charts provided by Dr. Govardana Varta has enabled us to fill up the gap that exists between the Rashtrakuta (of 10th century) and Western-Chalukya (of about 11th century) letters. A systematic study of the local inscriptions of the 10th and early 11th centuries is likely to reveal the evolution of every letter from the 10th to 11th centuries. Here, the letters in 1 are always found in a more advanced stage over the Rashtrakuta letters of the 10th century. This improvement must have taken place in the following century (11th century). As the inscription at the foot of Chavundaraya cannot be pushed earlier than the later part of the 11th century as Chavundaraya lived then, the date assigned to this inscription may be accepted to be roughly correct. But as the inscription on Chavundaraya's masti indicates perfect affinity with the Western-Chalukyan letters, it could be assigned to a later period.

On the basis of the above observation we can assign the inscription with a firmness of definiteness to the 11th century.

GLOSSARY

<u>Abhaya</u>	Hand-pose suggesting protection.
<u>Addishthana</u>	Basement.
<u>Akshamala</u> <u>Akshamutra</u> }	Rosary.
<u>Ambuja</u>	Lotus.
<u>Anjalumbi</u>	Knave's bunch.
<u>Anjali</u>	Filler.
<u>Angula</u>	A measure; a finger breadth.
<u>Angulika</u>	Ring.
<u>Anjali</u>	Hand-pose suggesting submission.
<u>Ankusha</u>	Goat.
<u>Archa-parivartasana</u>	A sitting posture (See Chap. VIII)
<u>Arhasana</u>	A sitting posture (See Chap. VIII).
<u>Asana</u>	Seat; sitting posture.
<u>Asthadikpalaka</u>	Guardians of the eight quarters.
<u>Asvapada</u>	A type of pillar.
<u>Atibhanga</u>	Posture with many bends.

<u>Bacilu</u>	Door.
<u>Bali-pitha</u>	Altar.
<u>Balivada</u>	Arbour (?)
<u>Bana</u>	Arrow.
<u>Basti</u>	A Jain temple.
<u>Betta</u>	Hill.
<u>Bhandari</u>	Treasurer
<u>Bharaka</u>	Pillar.
<u>Bhuparesa-mudra</u>	Hand posture specially found in the Buddhist image.
<u>Bodisai</u>	Corbel.
<u>Brahmakanta</u>	A type of pillar.
<u>Chaitya</u>	Horse-shoe motif.
<u>Chakra</u>	Disc.
<u>Chakravaka</u>	Red goose.
<u>Chamara</u>	Wisk.
<u>Chandrakanta</u>	A type of pillar.
<u>Channavira</u>	A cross belt over the breast.
<u>Chapa</u>	Arrow.
<u>Charana</u>	Pillar.
<u>Chatra</u>	Umbrella.

<u>Chaturukha</u>	Four-faced.
<u>Chauri</u>	Whisk.
<u>Chhatra-traya</u>	Three tiered umbrella.
<u>Dana</u>	Don conferring hand-pose.
<u>Danda</u>	Staff; stick.
<u>Dana-shala</u>	Charity home.
<u>Dauvarika</u>	Door-keeper.
<u>Devata</u>	God.
<u>Dholak</u>	A variety of drum.
<u>Dhanus</u>	Bow.
<u>Dharana</u>	Pillar.
<u>Dharma-chakra-gudra</u>	Hand-pose depicting the teaching of the Doctrine of Law, especially of the Buddha.
<u>Dhyanaesana</u>	Sitting posture (See. Chap. VIII)
<u>Diksha</u>	Initiation.
<u>Dikpalas</u>	Guardians of the quarters.
<u>Dona</u>	Pond.
<u>Dolu</u>	A variety of drum.
<u>Dvara</u>	Door.
<u>Dvarapalas</u>	Door-keepers.
<u>Dradu</u>	Two; double.

<u>Gaga</u>	Kaco.
<u>Gala</u>	Neck.
<u>Gandharva</u>	Flying celestial beings.
<u>Gardhagriha</u>	Sanctua-cells.
<u>Ganu</u>	A span.
<u>Ghantua</u>	Bell.
<u>Gonura</u>	Lower.
<u>Griva</u>	Neck.
<u>Gundu</u>	Boulder.
<u>Guru</u>	Preceptor.
<u>Halayudha</u>	Plough.
<u>Hansa</u>	Swan.
<u>Happaliga</u>	Hailing (?)
<u>Hara</u>	Neoblace
<u>Harina</u>	Beer.
<u>Hasta</u>	Hand-pose
<u>Idol</u>	Part of the Capital.
<u>Indriyas</u>	Senses.
<u>Iruve</u>	Ant.
<u>Jagata</u>	Medical instrument.
<u>Jacati</u>	Basement-moulding.

<u>Jancha</u>	Pillar.
<u>Jhusha</u>	Fish.
<u>Jnana-mudra</u>	Hand-pose (See Chap. VIII).
<u>Kacche</u>	A fashion of wearing the under garment wherein the plates are tucked in the waist, front and rear.
<u>Kalasa</u>	Pitcher.
<u>Kalyani</u>	Tank.
<u>Kanda</u>	Arrow.
<u>Kanchi</u>	Necklace.
<u>Kapota</u>	Part of cave.
<u>Karanda-makuta</u>	Casket shaped crown.
<u>Kartari-hasta</u>	Hand-posture. (See Chap. VIII).
<u>Kasa</u>	Whip.
<u>Kataka-hasta</u>	Hand-posture. (See Chap. VIII).
<u>Kataka-mukha</u>	Hand-posture. (-do-).
<u>Katibandha</u>	} Waist band.
<u>Katisutra</u>	
<u>Kattale</u>	Darkness.
<u>Katte</u>	Platform.
<u>Katti</u>	Sword.
<u>Kaukeneyaka</u>	Scimitar.

<u>Kayotsarga</u>	standing posture peculiar to Jaina Tirthankaras (See Chap. VIII).
<u>Kola</u>	flag.
<u>Koyura</u>	Amulet.
<u>Khadga</u>	Sword.
<u>Khadgasena</u>	See <u>Kayotsarga</u> .
<u>Rhotaka</u>	Shield.
<u>Kirita</u>	Crown.
<u>Kirtimukha</u>	Lion mask.
<u>Kodanda</u>	Dow.
<u>Kola</u>	Tank.
<u>Kolu</u>	Stick.
<u>Koshtha</u>	Niche.
<u>Krouncha</u>	Curlew.
<u>Krishnasara</u>	Deer.
<u>Kuchetandha</u>	Breast band.
<u>Kudu</u>	Shaktya motif.
<u>Kudyaethambha</u>	Pilaster.
<u>Kukkutasana</u>	A sitting posture; (See Chap. VIII).
<u>Kukkutasarpa</u>	A legendary animal.
<u>Kumbha</u>	Pot.
<u>Kumhan</u>	Red powder used during pujas.

<u>Kunda</u>	Lotus.
<u>Kundalas</u>	Ear-rings.
<u>Lalitakshana</u> } <u>Lalitaesana</u> }	A sitting posture; (See Chap. VIII)
<u>Lamba-hasta</u>	Hand posture. (See Chap. VIII)
<u>Lanchhana</u>	Symbol.
<u>Lola-hasta</u>	Hand posture indicating leisureness.
<u>Lota</u>	Vase.
<u>Mahisha</u>	Buffalo.
<u>Makara</u>	Crocodile with a floriated tail.
<u>Makuta</u>	Crown.
<u>Manastharibha</u>	A tall pillar in front of a temple.
<u>Mala</u>	Rosary.
<u>Mandara</u>	Cat; Stone car.
<u>Mantap</u>	Pillared Hall.
<u>Matulina</u>	Shala.
<u>Mudra</u>	Hand-pose.
<u>Mukkade</u>	Three tiered umbrella.
<u>Mukuta</u>	Crown.
<u>Muni</u>	Saint.
<u>Musala</u>	Boo; pestle.
<u>Mutt</u>	Monastery.

<u>Naga</u>	Snake.
<u>Nagambandha</u>	Motif found on the upper four corners of the basement of a pillar.
<u>Native-ranga</u>	Dancing hall.
<u>Nava-ranga</u>	Central hall, adjoining <u>Suknasi</u> .
<u>Nilotpala</u>	Water-lily.
<u>Nimma-nada</u>	A variety of lotus moulding.
<u>Niriga</u>	Folds of the lower garment.
<u>Nishidhi</u>	A jain epitaph.
<u>Nurra</u>	An ornament worn over the feet.
<u>Pada</u>	Foot; pillar.
<u>Palagi</u>	A flat square or rectangular slab.
<u>Padma</u>	Lotus.
<u>Padmabandha</u>	Lotus frieze.
<u>Padmasana</u>	A sitting posture (See Chap. VIII).
<u>Panjara</u>	A small niche.
<u>Parisutra</u>	Bailing (?)
<u>Paryankasana</u>	A sitting posture; (See Chap. VIII).
<u>Pasai</u>	Wattle axe.
<u>Pasa</u>	Rope
<u>Patta</u>	Band.
<u>Phala</u>	Fruit.
<u>Phalaka</u>	See <u>Palagi</u> .
<u>Pitha</u>	Pedestal.

<u>Prabhavali</u>	Halo.
<u>Pradakshinapatha</u>	Circumambulatory path.
<u>Prakara</u>	Enclosed area.
<u>Prastara</u>	Intabature.
<u>Prati.</u>	Upper portion of the basement.
<u>Pratya-yoga</u>	Standing posture, specially for meditation.
<u>Punzi</u>	Snake charmers pipe.
<u>Purusha</u>	Prime - person.
<u>Purva</u>	A time span.
<u>Rustaka</u>	Scab.
<u>Ratha</u>	Car.
<u>Rudrakanta</u>	A type of pillar.
<u>Rupari</u>	Sculptor.
<u>Salai</u>	Rectangular <u>panjara</u> with wagon-roof.
<u>Sallekhana</u>	A Jain religious rite.
<u>Sambhanga</u>	Erect posture; (See Chap. VIII).
<u>Sanyukta-hasta</u>	See <u>Anjali</u> .
<u>Soncha</u>	Conch.
<u>Sarpa</u>	Snake.
<u>Sarvasthara</u>	A type of pillar.
<u>Shahansai</u>	A musical instrument.

<u>Niddhantas</u>	Scriptures.
<u>Sikhara</u>	Tower.
<u>Sinhakarna</u>	See <u>Katakarmukha</u> .
<u>Sinha-pitha</u>	Pedestal with lion mould.
<u>Siras-chakra</u>	Decorated wheel attached behind the crown.
<u>Stambha</u>	Pillar.
<u>Sthala-purana</u>	Local legends.
<u>Stanoottariya</u>	Breast band.
<u>Stupi</u>	Finials.
<u>Suchi</u>	A hand-pose.
<u>Suka</u>	Parrot.
<u>Sukhanasi</u>	Vestibule.
<u>Sukhasana</u>	See <u>Parvanhasana</u> .
<u>Suttalaya</u>	Enclosure.
<u>Suvarnavaikakohaka</u>	A <u>ghaynavira</u> made of jewels.
<u>Svarga-hasta</u>	A hand-posture (See Chap. VIII).
<u>Tala</u>	A tier.
<u>Tala</u>	Cymbal.
<u>Tamburi</u>	A stringed musical instrument.
<u>Tarana</u>	Hymn.
<u>Toru</u>	Car.
<u>Tiku</u>	Commentary.

<u>iorana</u>	Arch.
<u>Tribhanga</u>	Posture with three bends.
<u>Trikutachala</u>	Three colled temple.
<u>Triotta</u>	Three banded.
<u>Trisula</u>	Trident.
<u>Turvasa</u>	A kind of pillar.
<u>Udaratandha</u>	Waist band.
<u>Upama</u>	Lowest member of the basement.
<u>Upaitha</u>	The base of an architectural member or structure which rises from the floor level.
<u>Upasarga-avastha</u>	A stage in meditation.
<u>Uttara</u>	Portion above the pillars.
<u>Vahana</u>	Vehicle.
<u>Valana</u>	A member of the basement.
<u>Vajra</u>	Thunderbolt, a weapon.
<u>Vajra-parivartakasana</u>	A sitting posture, (See Chap.VIII).
<u>Vairasana</u>	A sitting posture, ().
<u>Varada</u>	Deen conferring hand-pose.
<u>Vimana</u>	Tower.
<u>Vina</u>	A stringed musical instrument.
<u>Vipasca</u>)	A sitting posture; (See Chap. VIII)
<u>Viphamasana</u>)	

Vahnakanta

A type of pillar.

Vrittanada

A type of pillar.

DESCRIPTIVE LIST OF THE PLANTS

- | | |
|----------|---|
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 d. Sumatinatha, No.5 in Bhandari Basti
 e. Padmaprabha, No.6 .. do ..
- Pl. xxvi, Mahavira, No.22 of suttalaya
- Pl. xxvii, a. Suparsvanatha, No.13 of suttalaya
 b. Chandraprabha, No.18 .. do ..
 c. Suparsvanatha, No.7 of Bhandari Basti
 d. Chandraprabha, No.8 .. do ..

- Pl. xxviii, a. Abhinandana, No.17 of suttalaya
 b. Rushpadanta, No.19 .. do ..
 c. Sitalanatha, No.16 .. do ..
 d. Rushpadanta, No.9 of Bhanderi Basti
 e. Sitalanatha, No.10 .. do ..
- Pl. xxix, a. Greysunatha, No.6 of the suttalaya
 b. Vasupujya, No.8 .. do ..
 c. Greysunatha, No.11 of Bhanderi Basti
 d. Vasupujya, No.12 .. do ..
- Pl. xxx, a. Vimalanatha, No.11 of the suttalaya
 b. Vimalanatha, No.24 .. do ..
 c. Anantanatha, No.10 .. do ..
 d. Vimalanatha, No.13 of Bhanderi Basti
 e. Anantanatha, No.14 .. do ..
- Pl. xxxi, a. Charmanatha, No.15 of Bhanderi Basti
 b. Santinatha, No.16 .. do ..
 c. Santinatha, Wangai Basti
- Pl. xxxii, a. Aranatha (?), No.23 of the suttalaya
 b. Kunthunatha, No.32 .. do ..
 c. Kunthunatha, No.17 of Bhanderi Basti
 d. Aranatha, No.18 .. do ..
- Pl. xxxiii, a. Mallinatha, No.37 of the suttalaya
 b. Kunisuvrata, No.25 .. do ..
 c. Samiratha, No.19 of Bhanderi Basti

- Pl. xxxiii, d. Sunisuviata, No.26 of Bhendari Basti
- Pl. xxxiv, Santisvara, Santisvara Basti, Jinanathapura
- Pl. xxxv, a. Perinatha, No.25 of the suttalaya
 b. Vallinatha, 21st image of Bhendari Basti
 c. Perinatha, 22nd image .. do ..
- Pl. xxxvi, a. Parsvanatha, No.34 of the suttalaya
 b. Parsvanatha, Mangai Basti
- Pl. xxxviii, a. Parsvanatha, No.23 of Bhendari Basti
 b. Vardhamana, No. 24 .. do ..
 c. Vardhamana, No.36 of the suttalaya
 d. Vardhamana, Mangai Basti
 e. Vardhamana .. do ..
- Pl. xxxviii, Fulla view of Gomata
- Pl. xxxix, Bahubali, No.40 of the suttalaya
- Pl. xl, a. Four handed Chakresvari, No.20, outer wall
 image of Santisvara Basti, Jinanathapura
 b. Six handed Chakresvari, No.60, outer wall
 image of Santisvara Basti, Jinanathapura
- Pl. xli, a. Padmavati, No.50, outer wall image of
 Santisvara Basti, Jinanathapura
 b. Mahanendra, No.10, outer wall image of
 Santisvara Basti, Jinanathapura
- Pl. xlii, Ambika, No.1 of the suttalaya

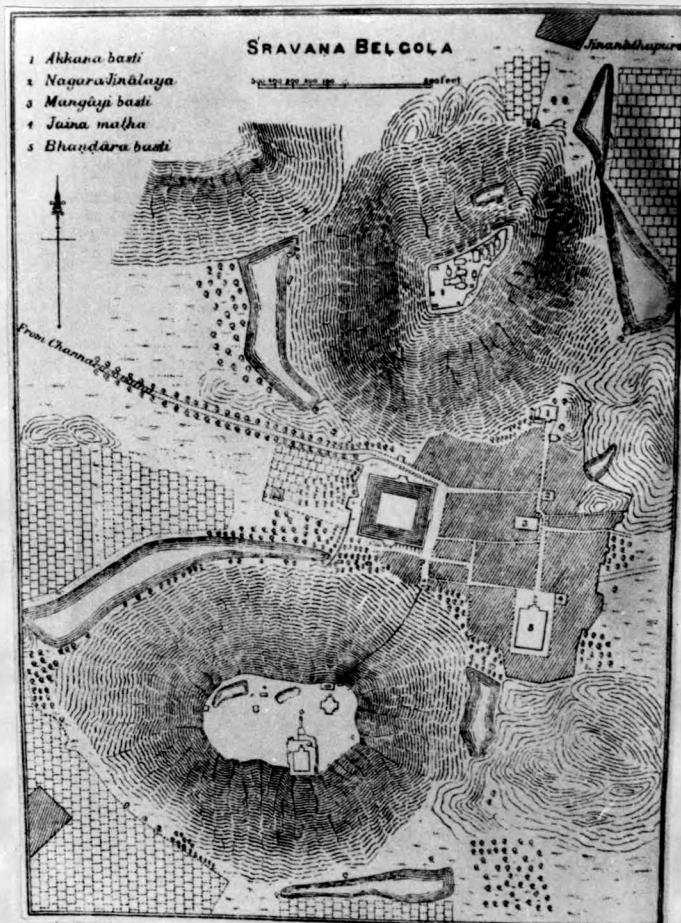
- Pl. xliii, a. Santinatha, Santivara Basti or Chandragiri
b. Adinatha, Radukotte Basti
- Pl. xliiv, a. A bronze image of 10th century (of Ganga period) in the Jain mutt
b. Santinatha in Santinatha Basti, Chandragiri
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- Pl. xlv, a. Parvathas of Parvathas Basti, Chandragiri - front view
b. Parvathas of Parvathas Basti, Chandragiri - side view
c. Parvathas of Parvathas Basti, Chandragiri - back view of snake-canopy
- Pl. xlvii, a. Sarvaha in Chandraprabha Basti on Chandragiri
b. Antika .. do ..
- Pl. xlviii, Padmavati in the mutt of Asana Basti
- Pl. xlviii, Chandraendra in the mutt of Asana Basti
- Pl. xlix, a. Ashika in the mutt of Santivara Basti, Chandragiri
b. Padmavati in Chandraprabha Basti
c. Yaksha - Sarvaha(?) - on the upper floor of Gullekai-siji mutt
- Pl. i, a. Sarvaha, Chandragiri Basti, Chandragiri
b. Chandraendra, .. do ..

- Pl. li, The weapons held by the Hoysala images
 From top left: gantha, trisula, vajra, khadga,
 ghanta and ankusa
 From bottom left: banda, musala, ankusa, sword,
 danda and halayudha
- Pl. lii, Attributes - continued
 From top row, left: chakra, padma, passa, sarpa, gada,
 akshamala, shield, shield, kalasa,
 varada, phala and abheya
- Pl. liii, The lanchehanas of the Tirthankaras from I to VIII
- Pl. liii,a, The lanchehanas of the Tirthankaras - certain
 variants
- Pl. liiv, The lanchehanas of the Tirthankaras - continued
 from I/ to XVI
- Pl. liv, The lanchehanas of the Tirthankaras - continued
 from XVII to XXIV

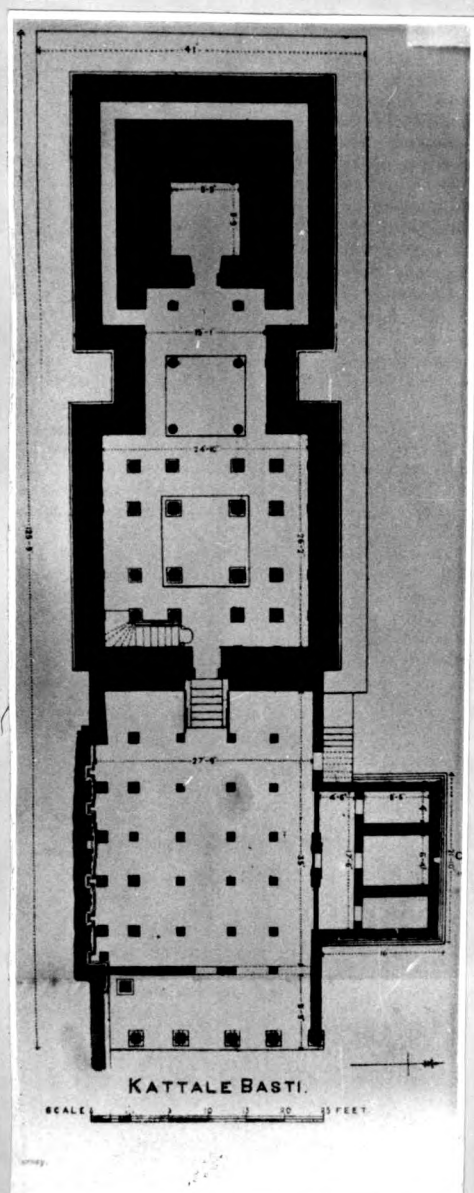
PLATES

Of the following photographs, Pl. Nos. II, IV and X are reproduced from the publications of Mysore Archaeological Department and Pls. VI b, VII b, IX, XI b, XII c, XIII a and c, XVI c and XXXVI have been taken from Archaeological Department, Delhi. My thanks are due to them.

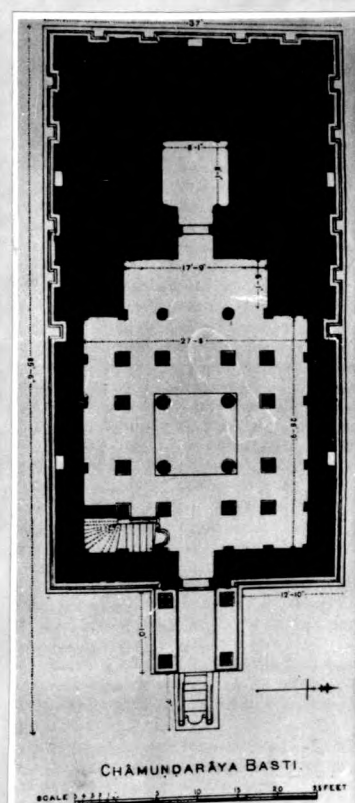




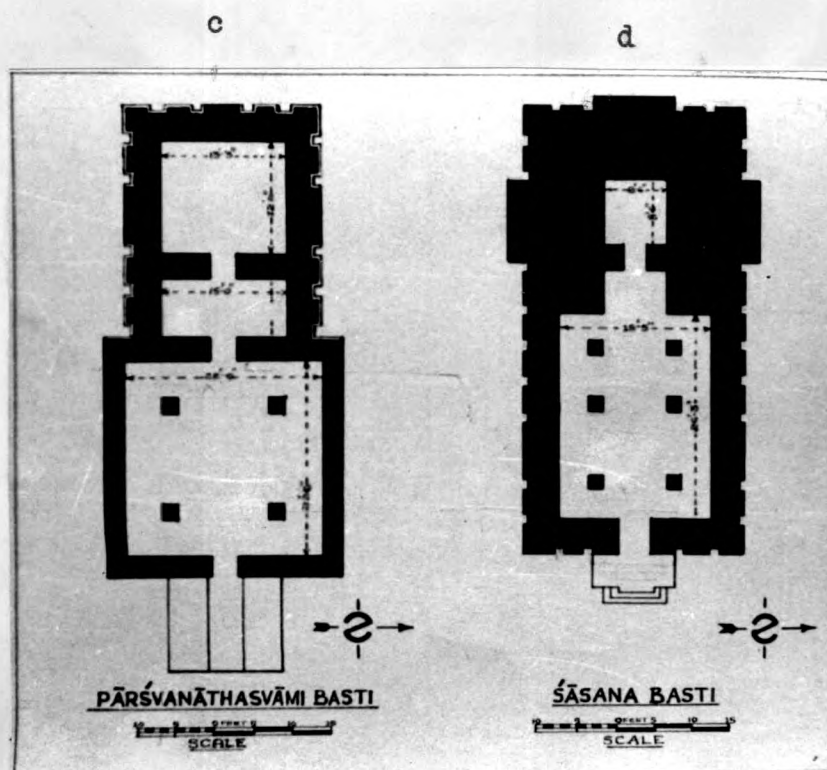
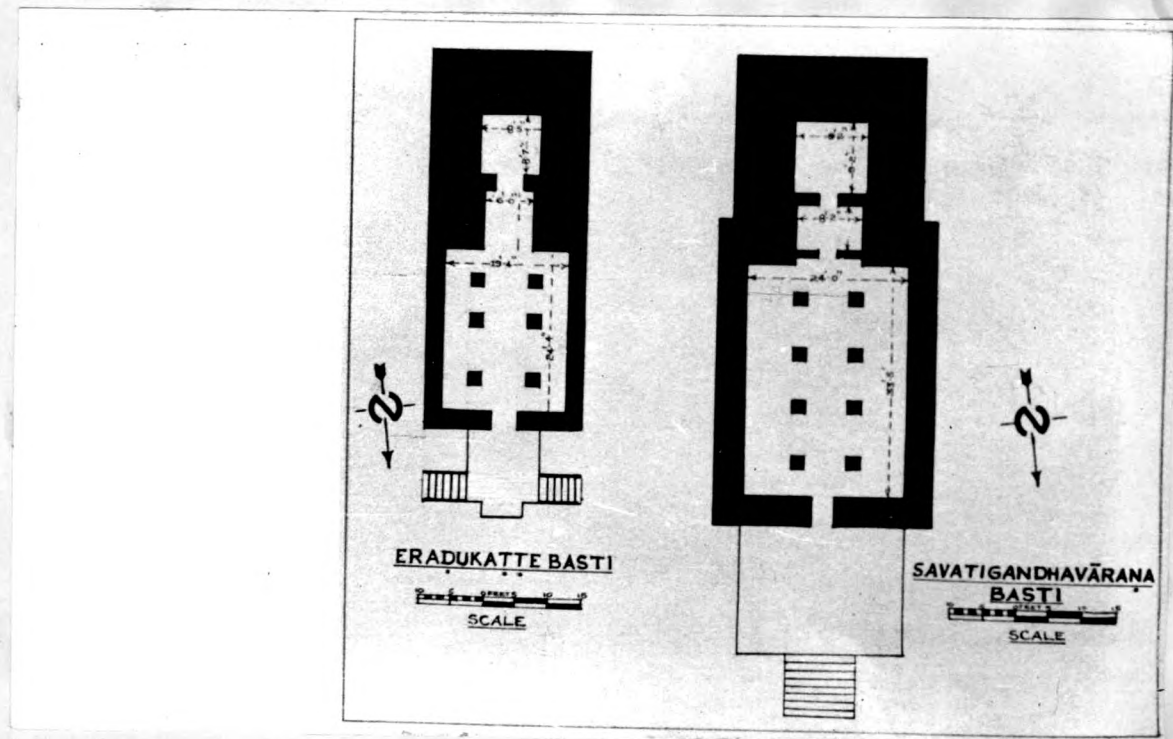
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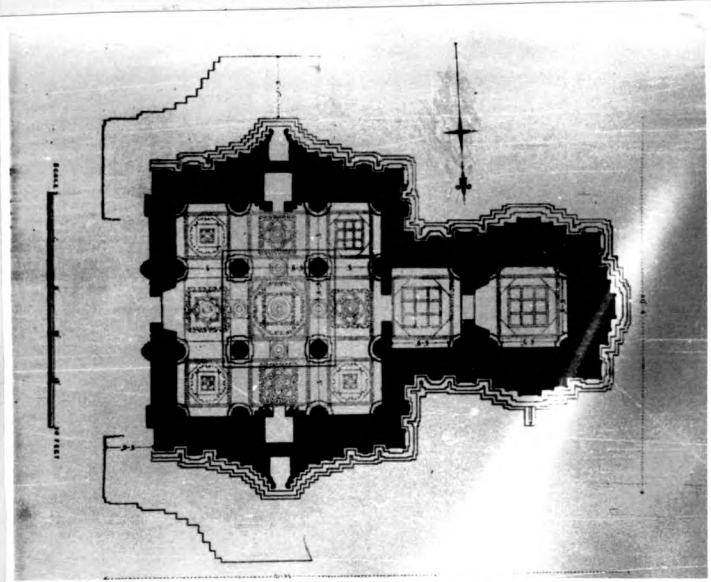


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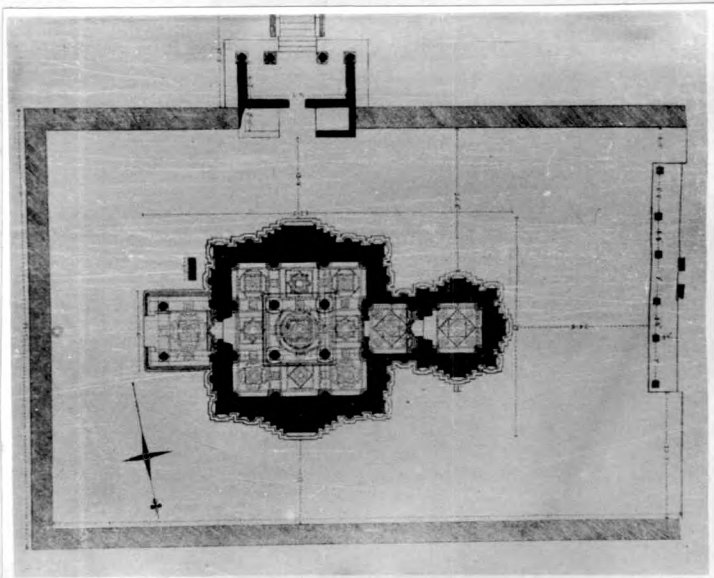


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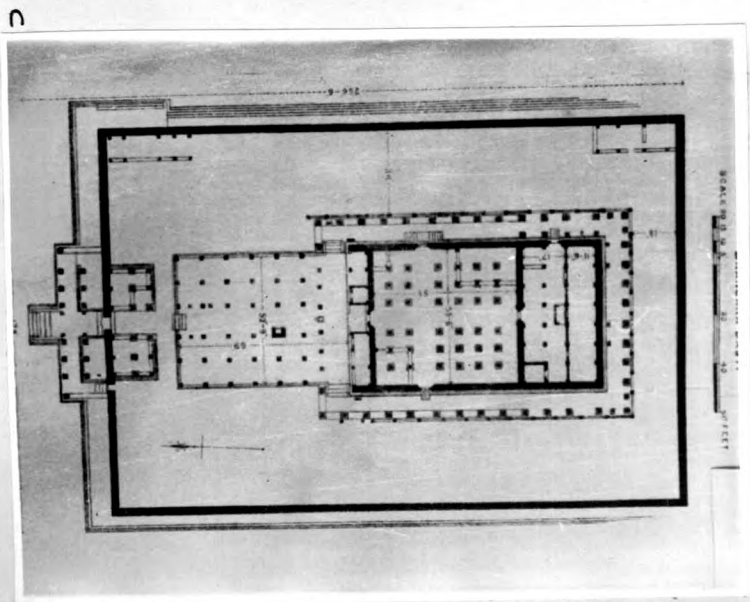




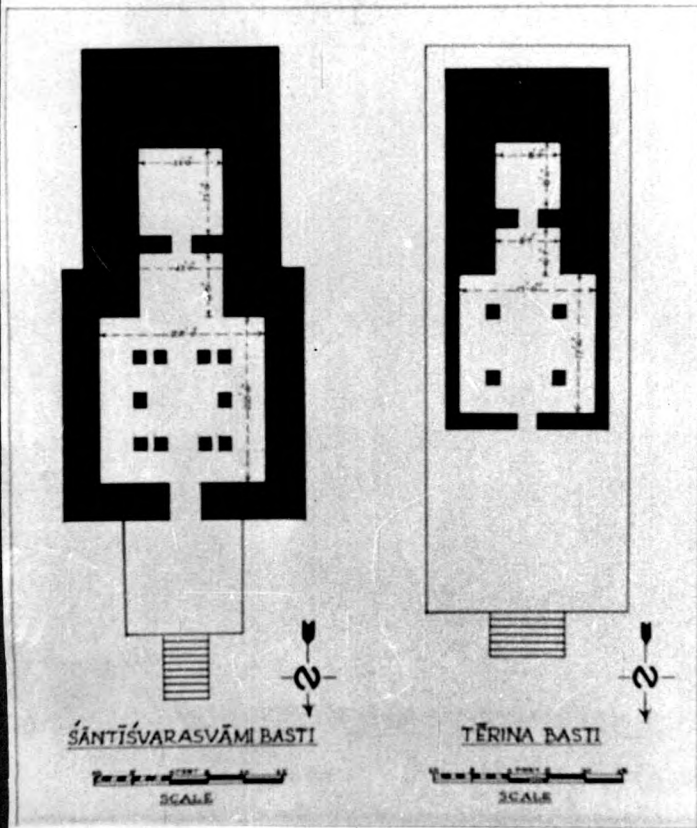
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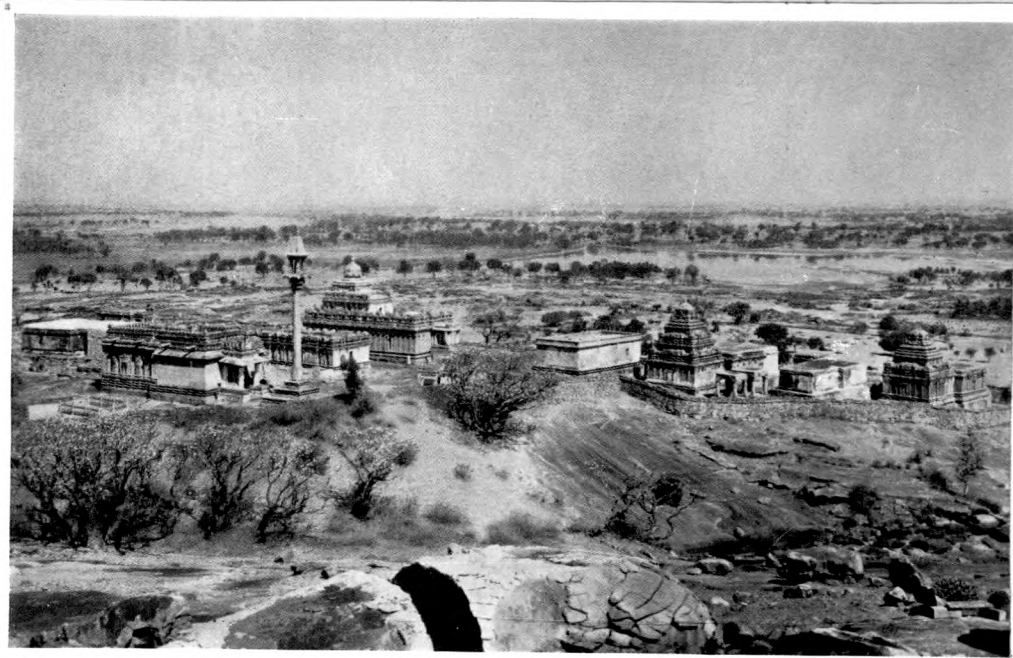
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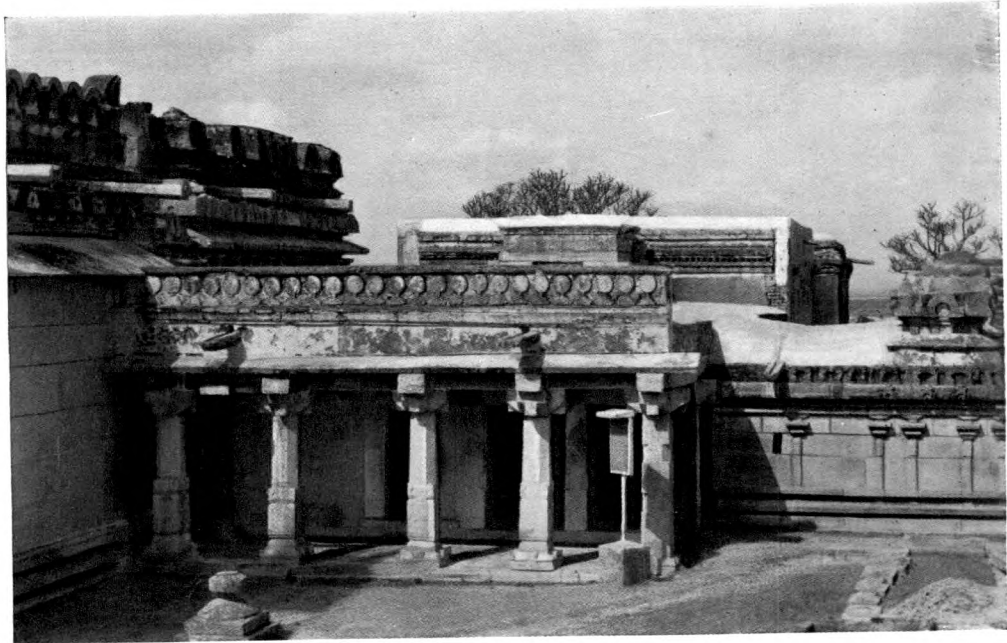
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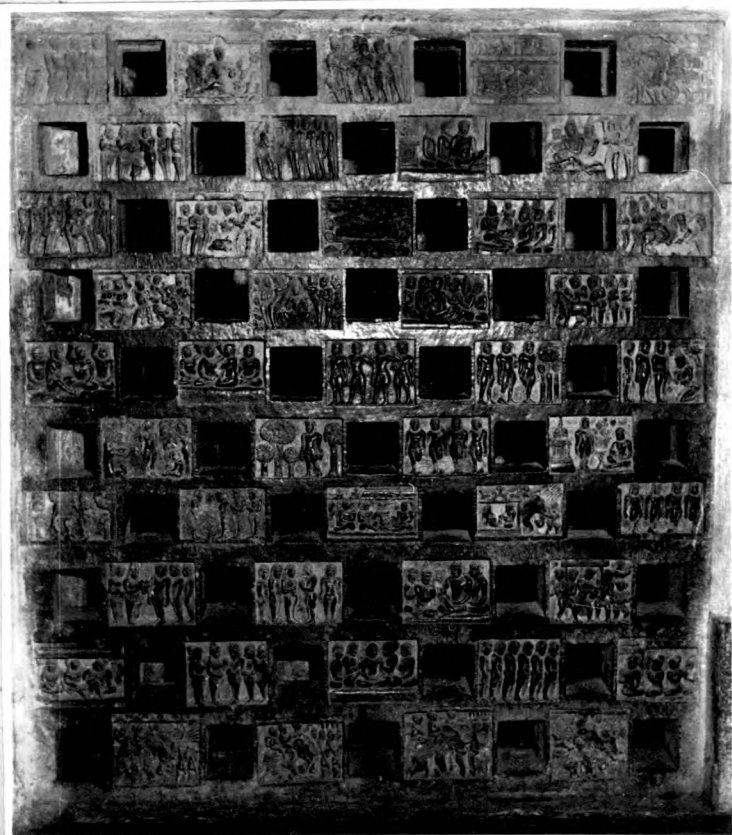


a

Pl. vii

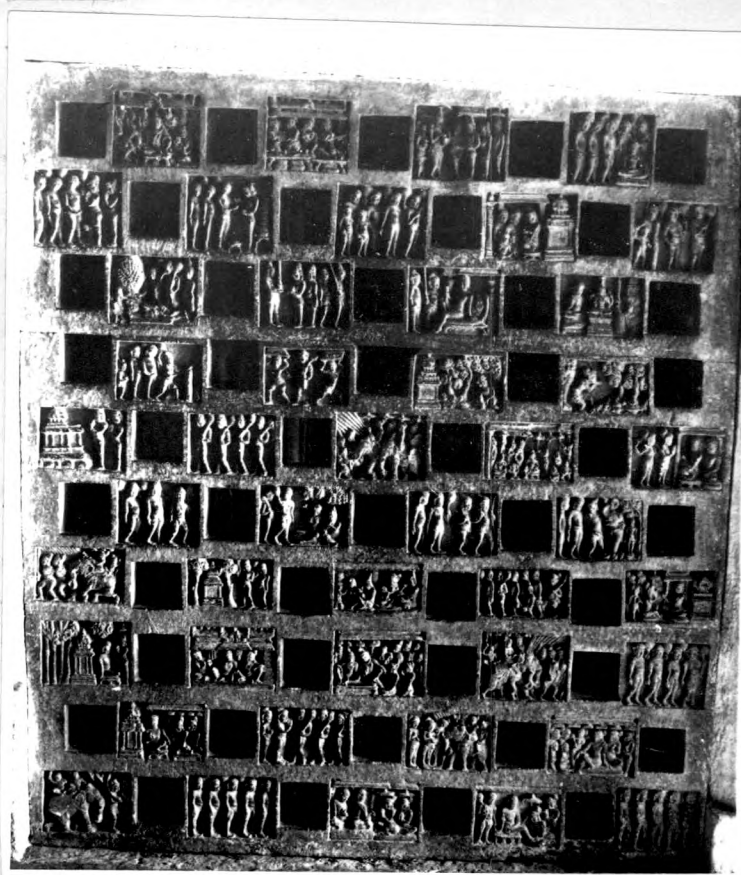
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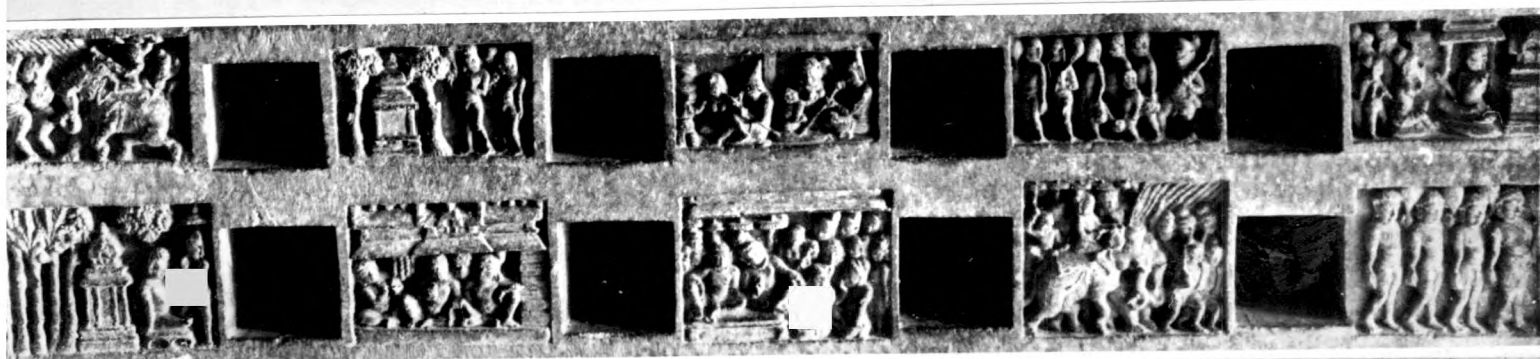


a

Pl. viii



b



c

a



a



b

b



Pl. xi



a

Pl. xii



b



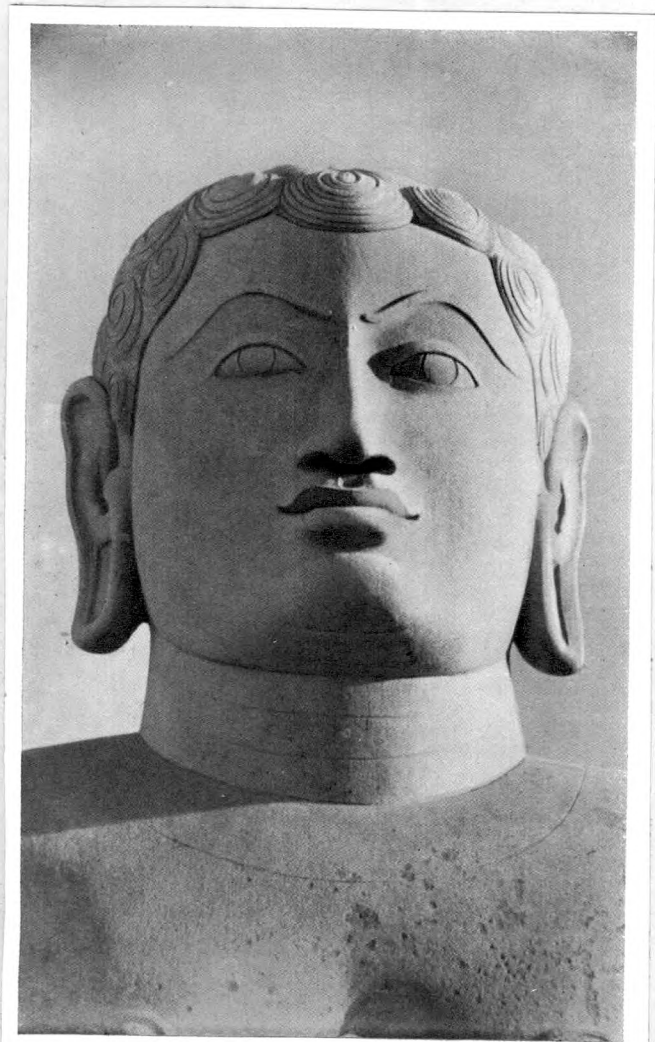
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a



b



c



a



b



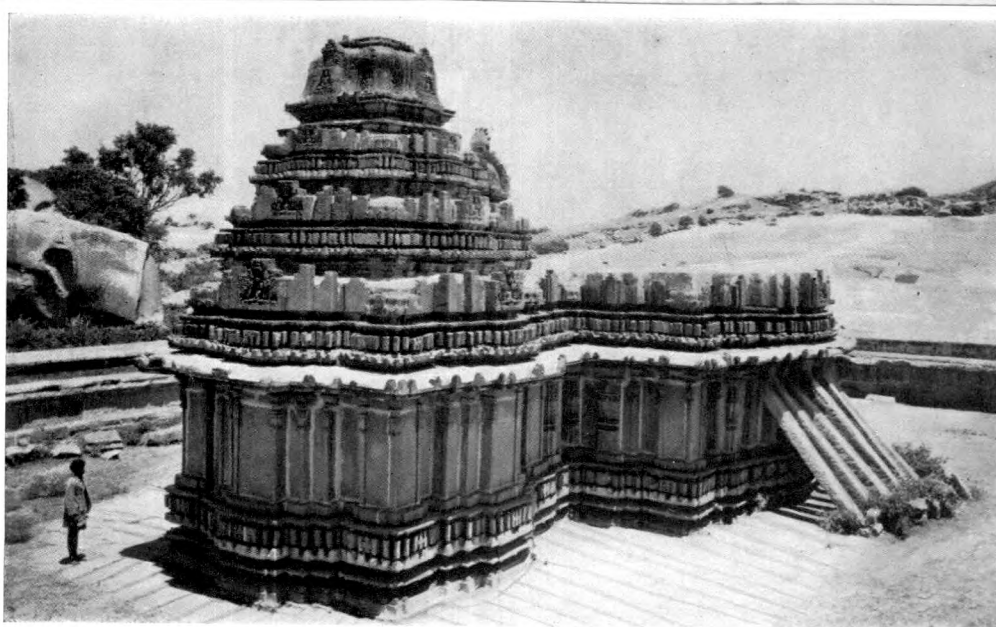
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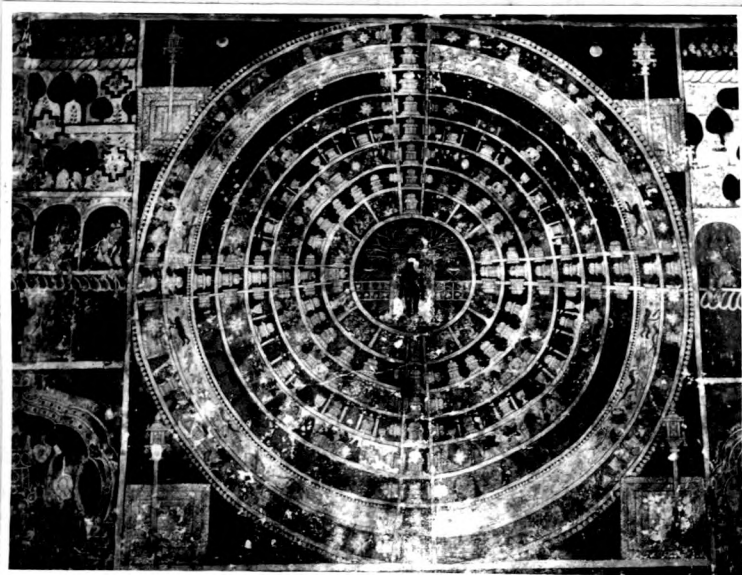
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c



Pl. xvii



b

a

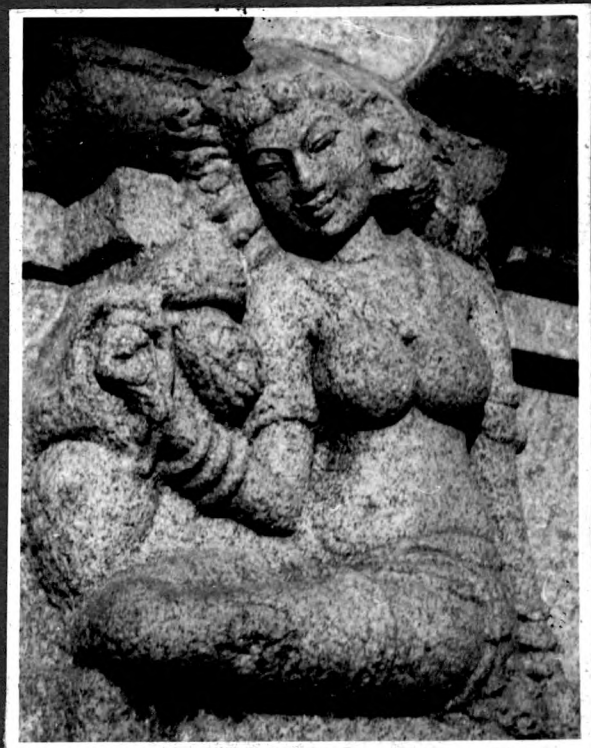


a

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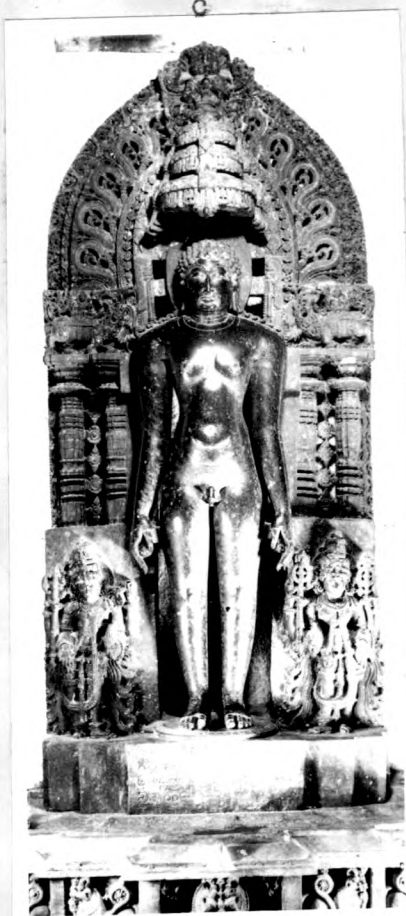
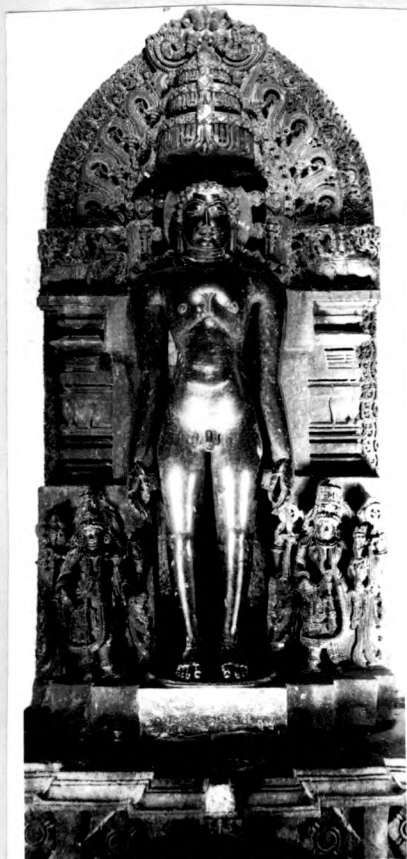


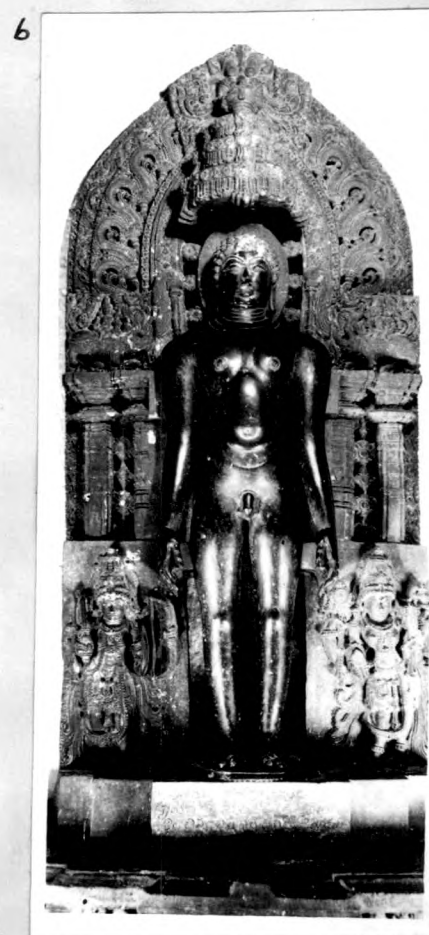
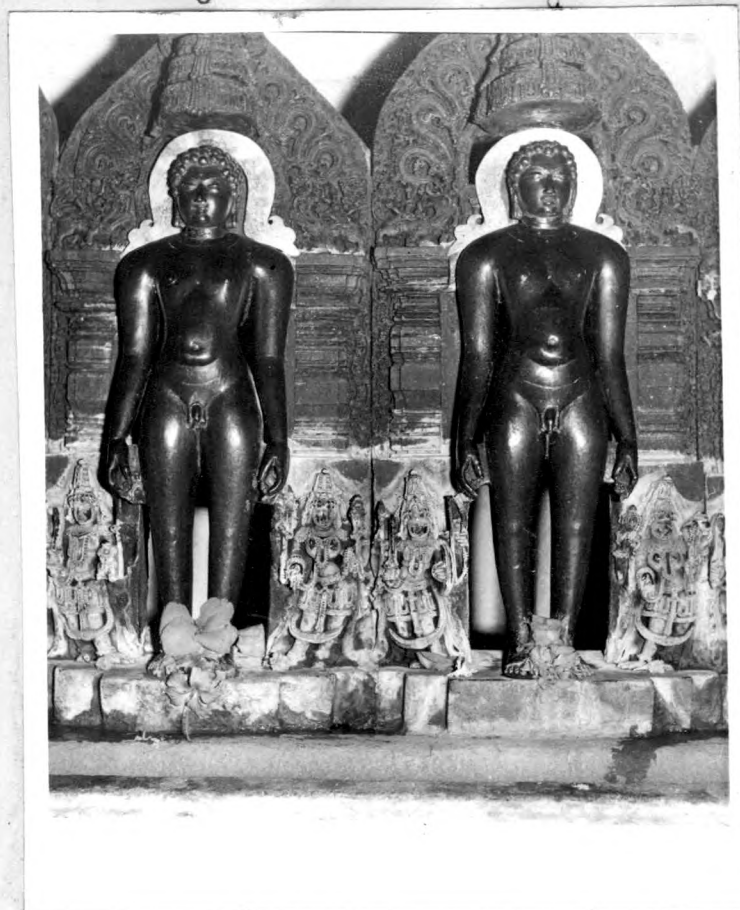
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pl. xxi

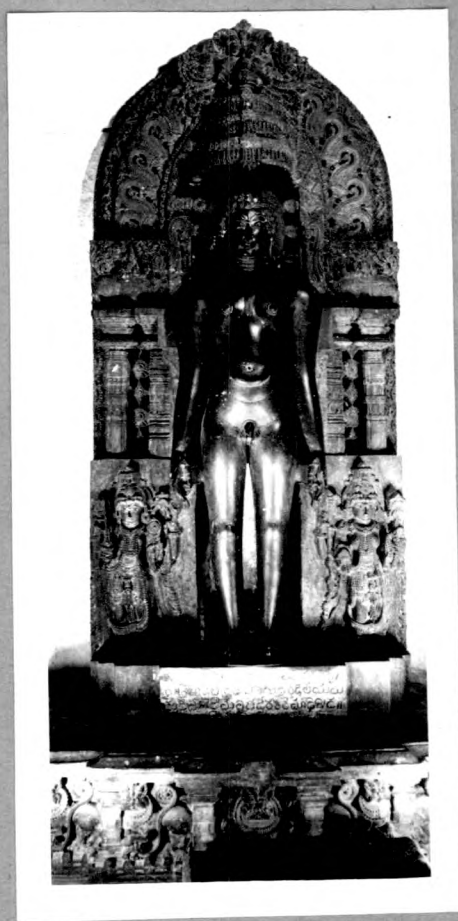




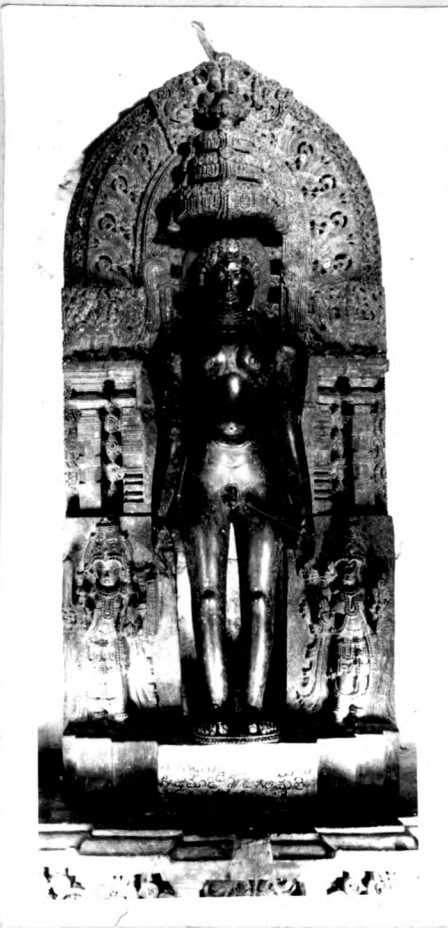


xiv

Pl. xxiv



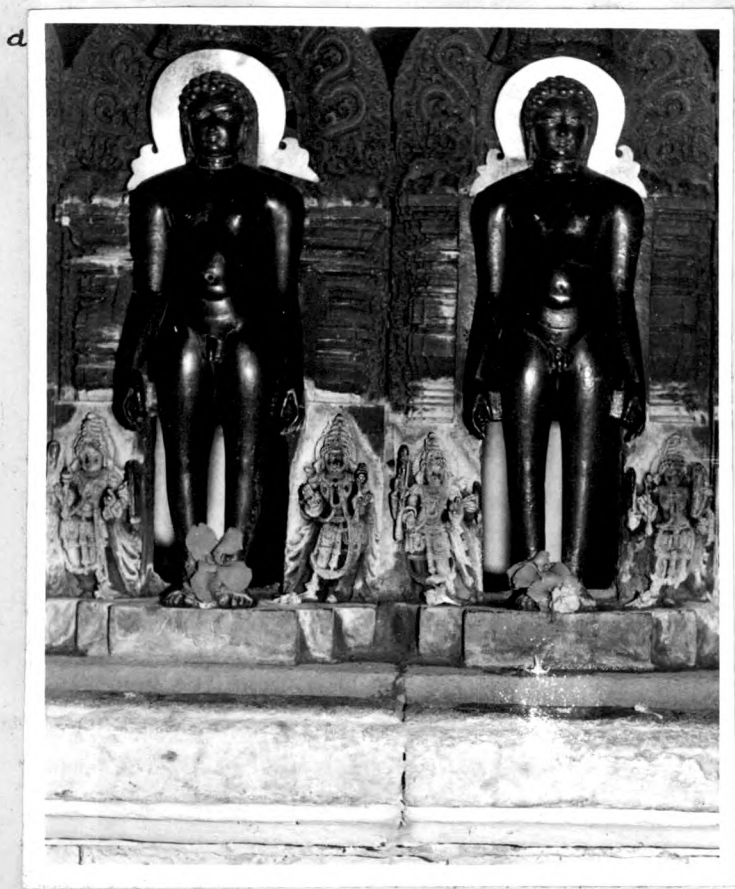
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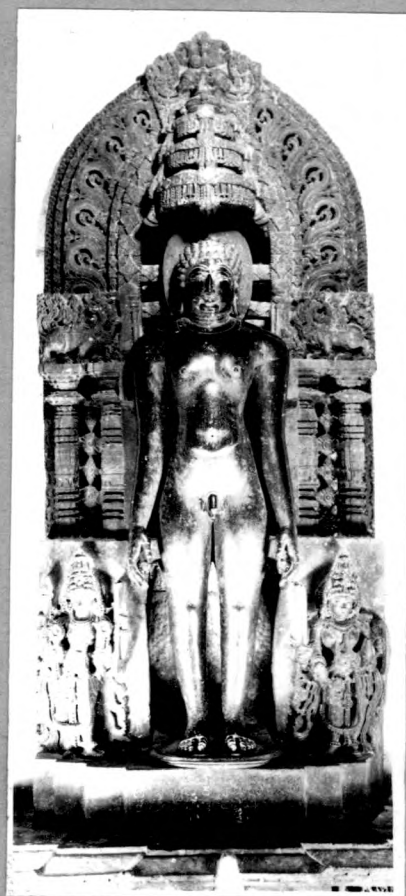


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d/e







a

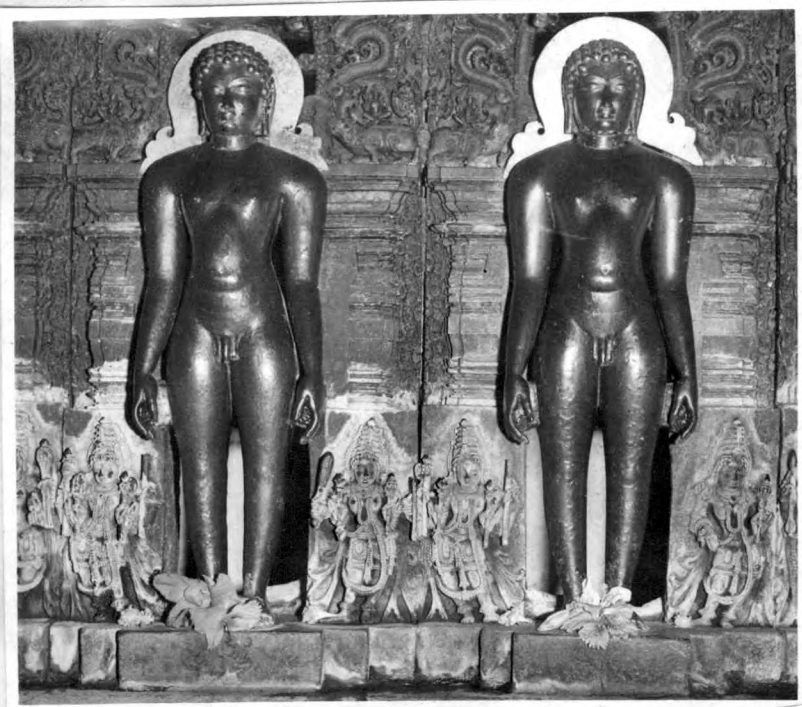


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c

d

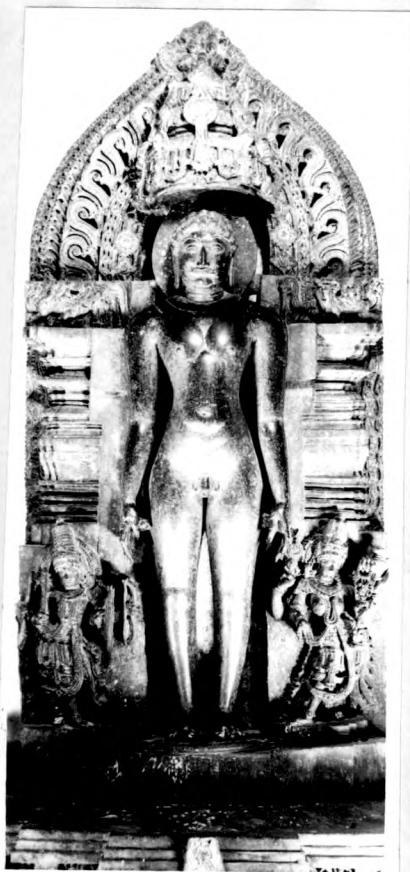


d d e e



c

App II - 16



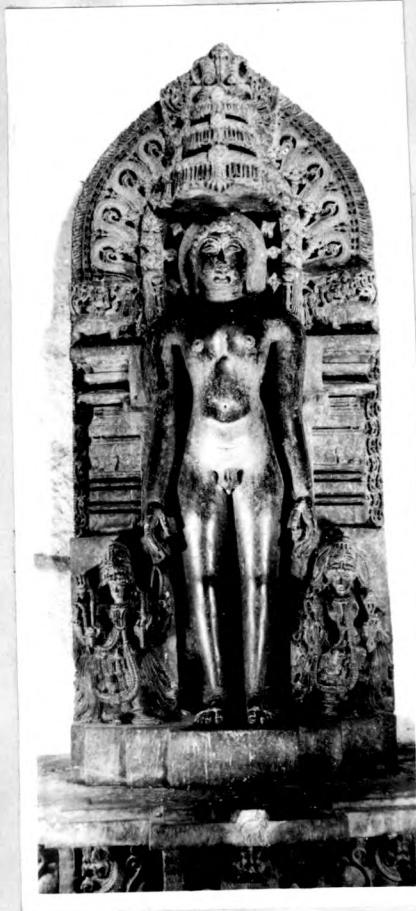
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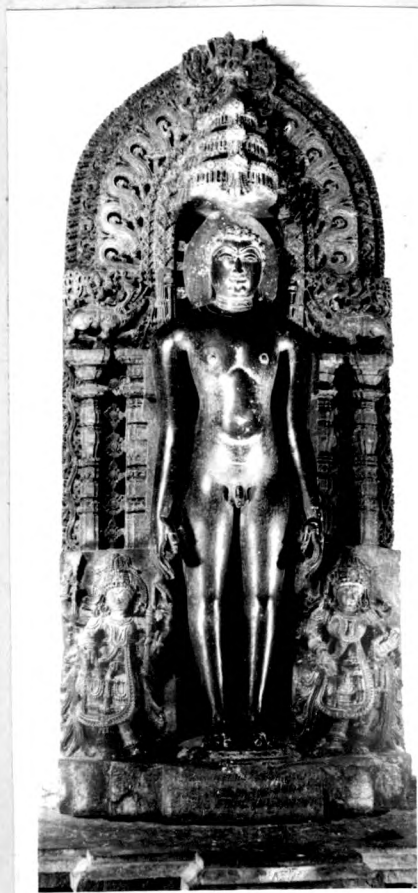
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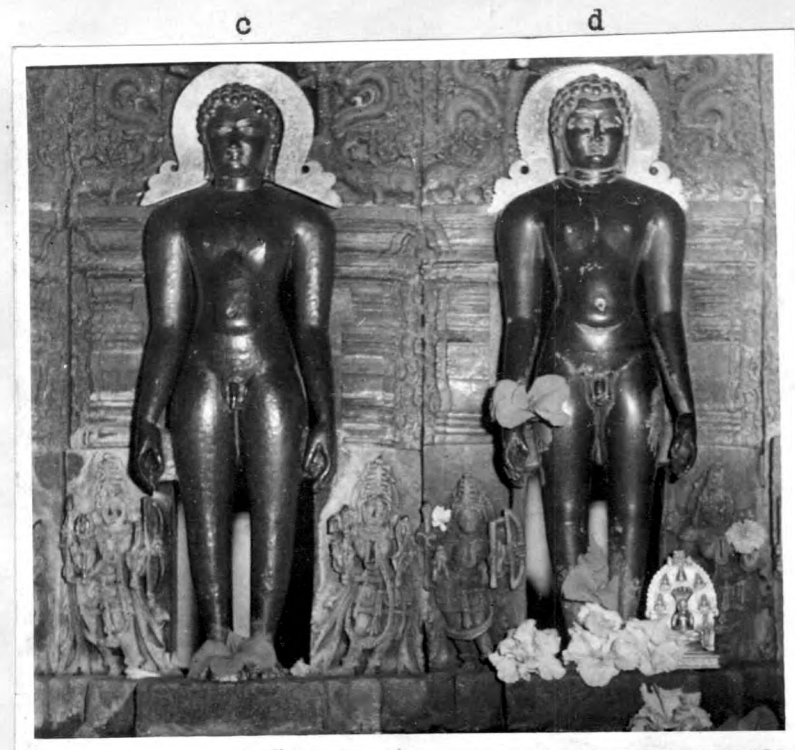
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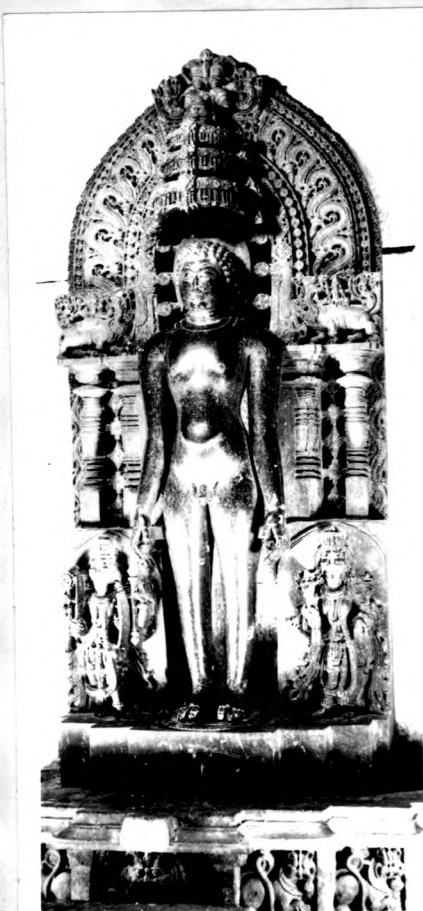
c/d



a

APP II - No 11

b



APP II - 24



a / d / e

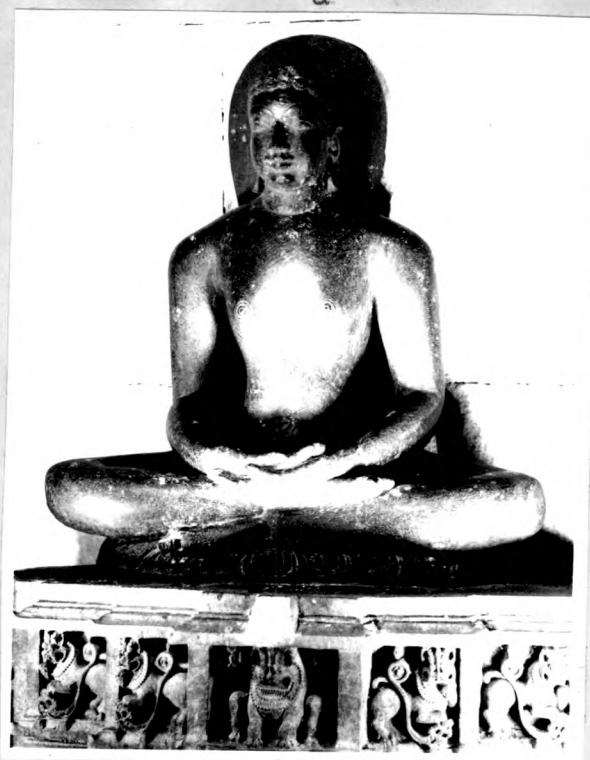
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APP II - No 10.



a



b



c

d



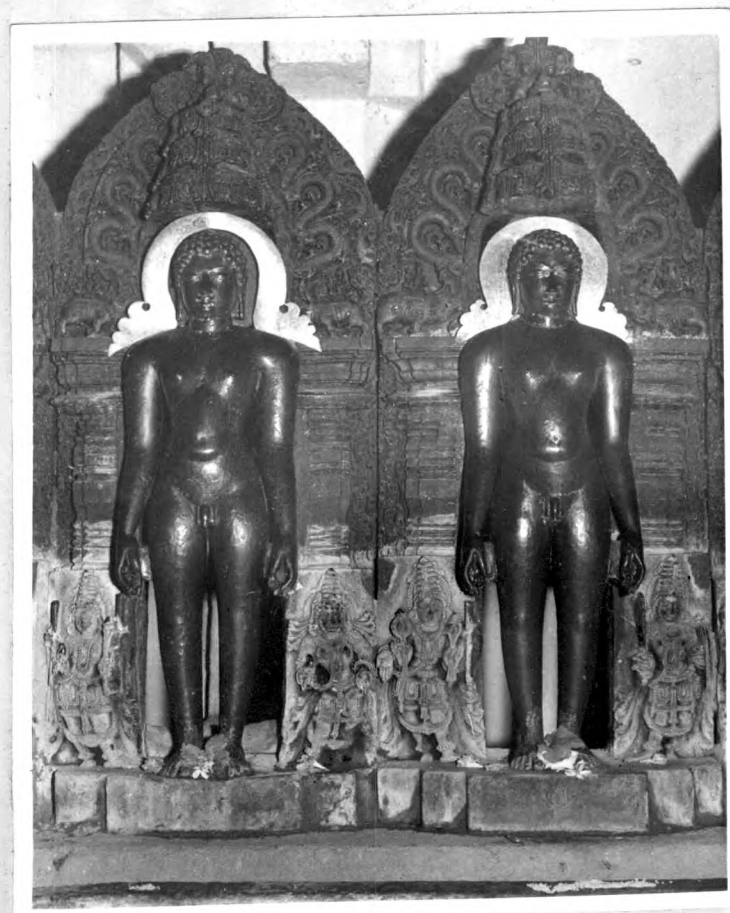
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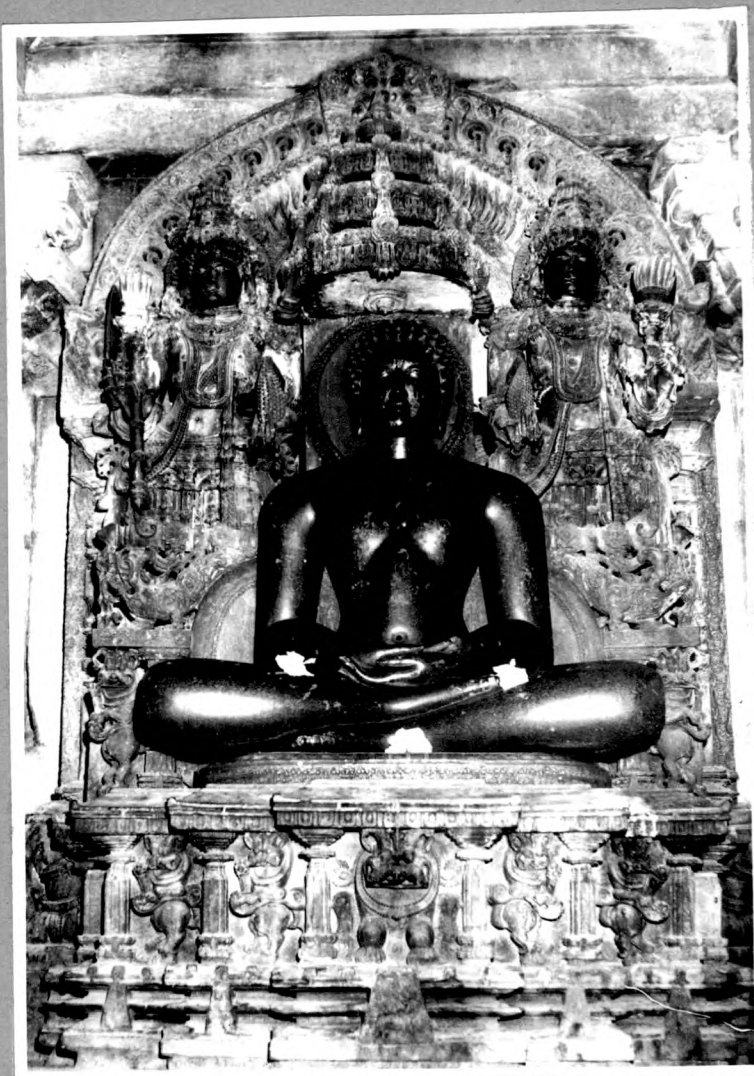
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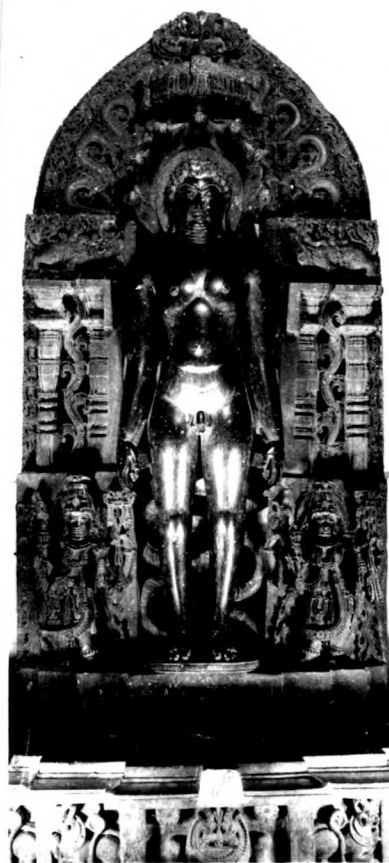
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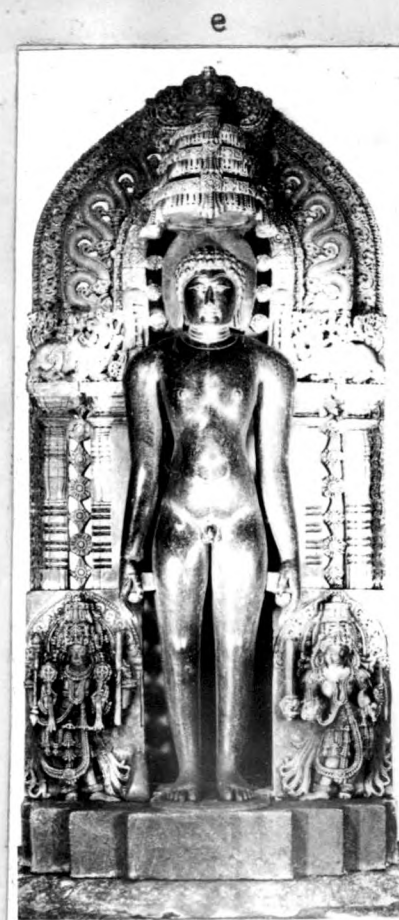
c d



Pl. xxxvi



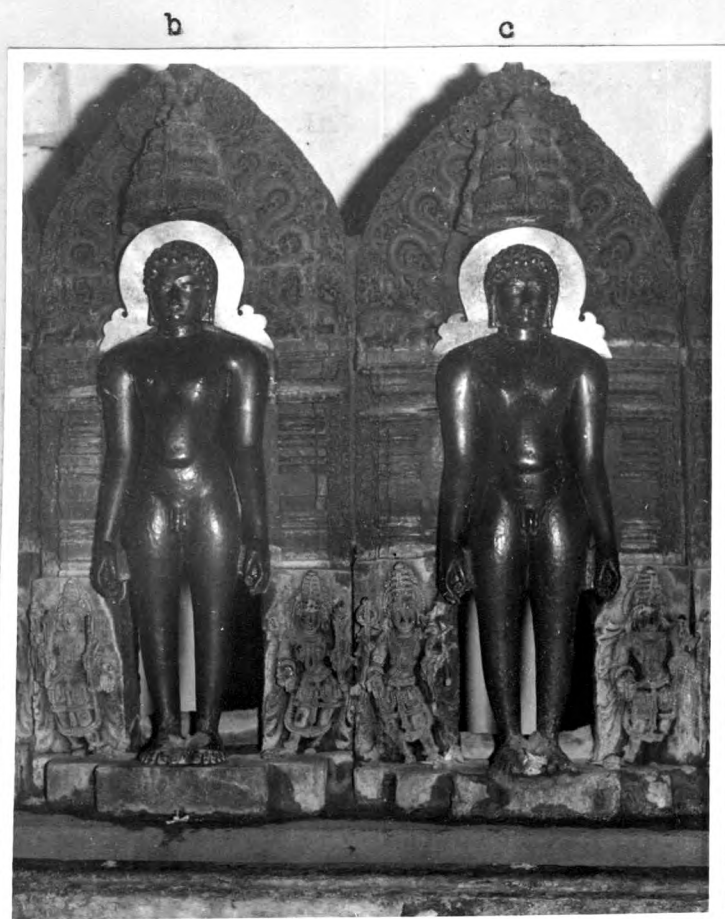
a
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a

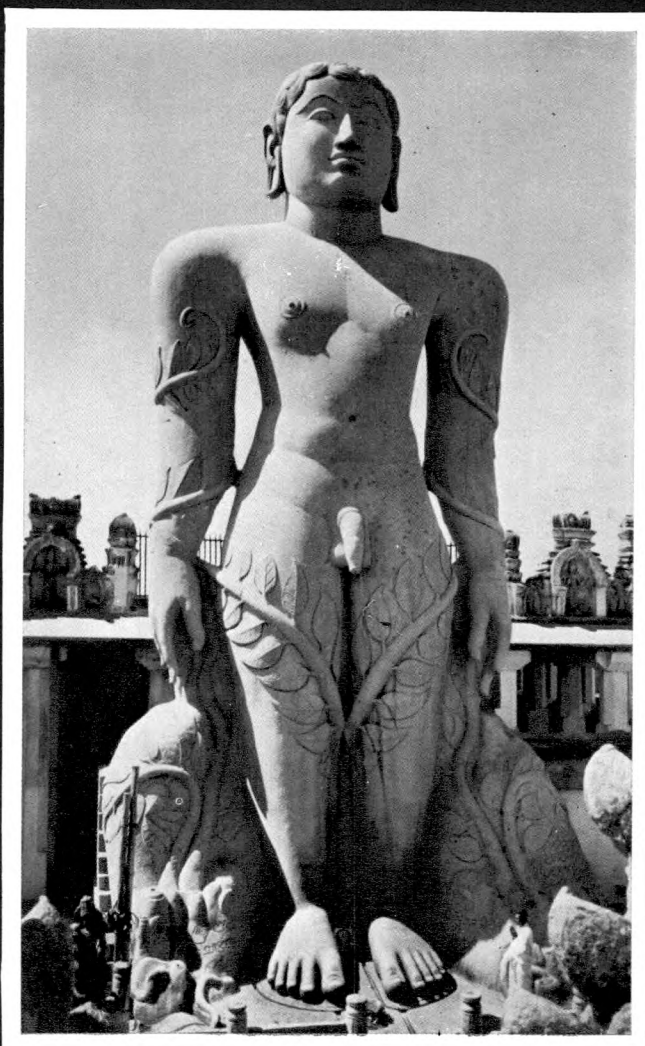
APP 11 - 25



b

1

c





a



b

Pl. xli



a



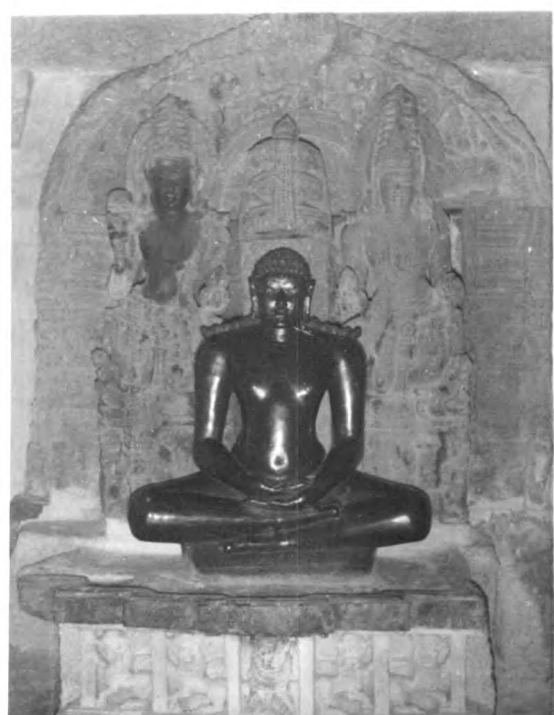
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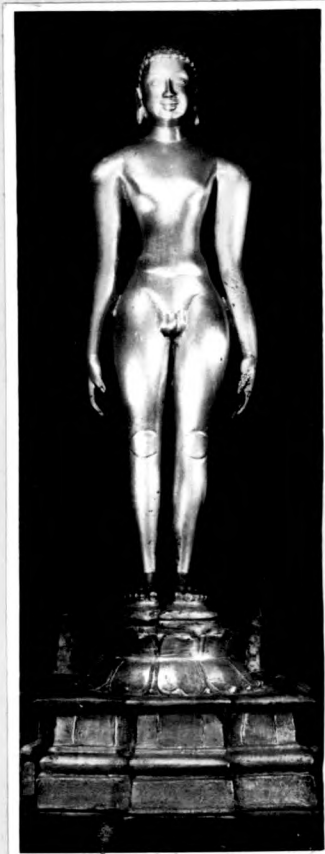


24

b



a



b

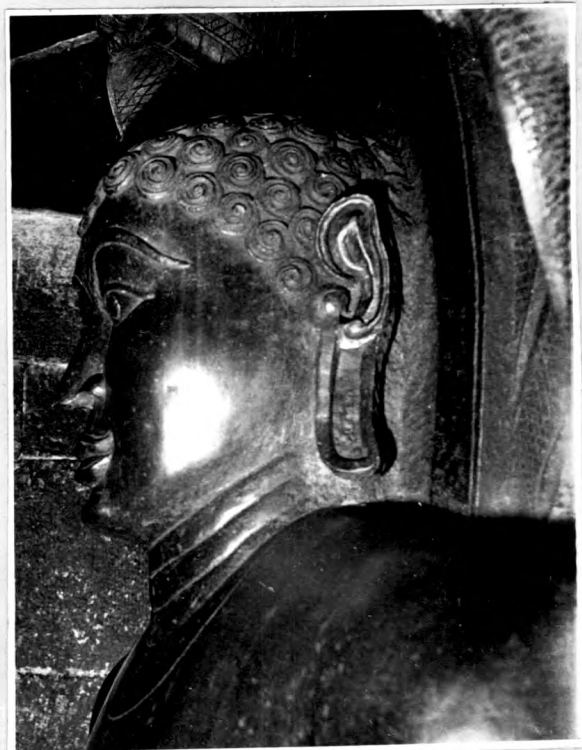


c





b



a

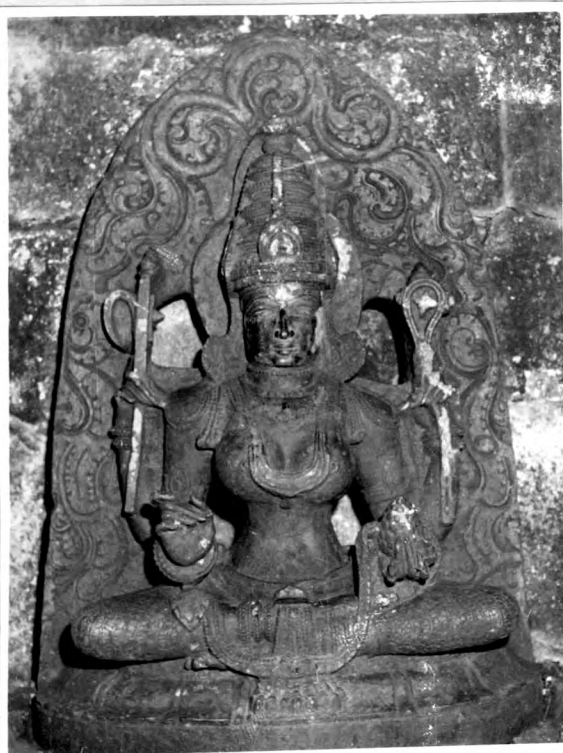








Pl. xlix



b

Pl. 1



b



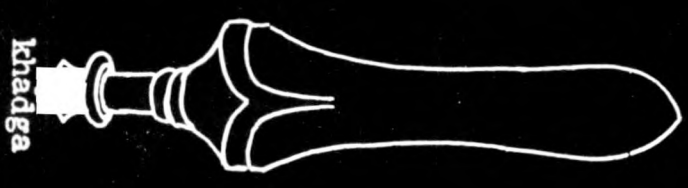
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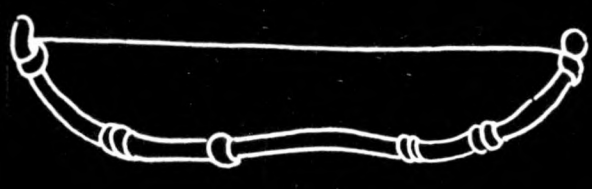
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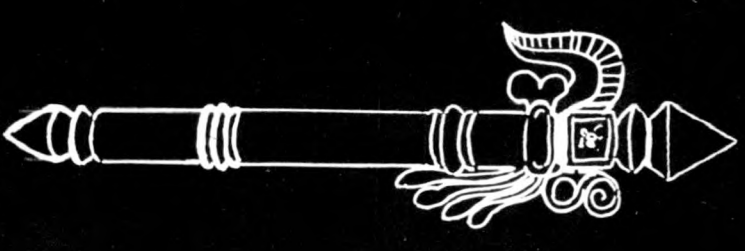
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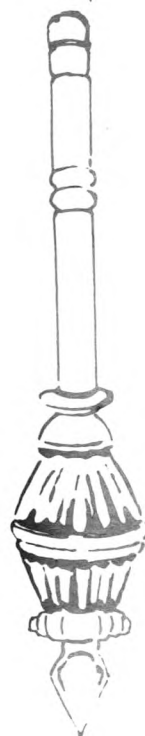
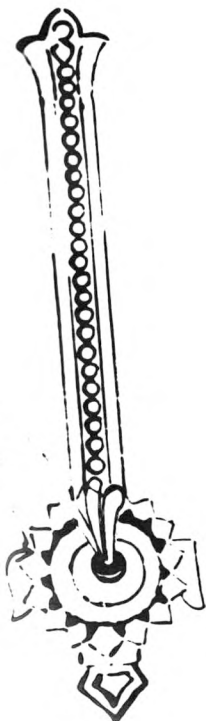
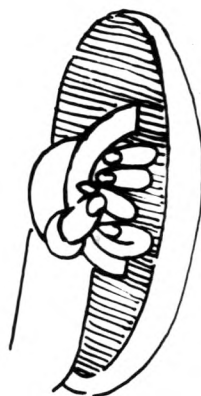
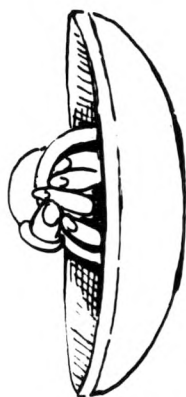
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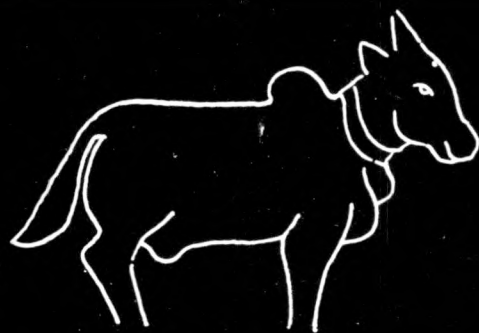


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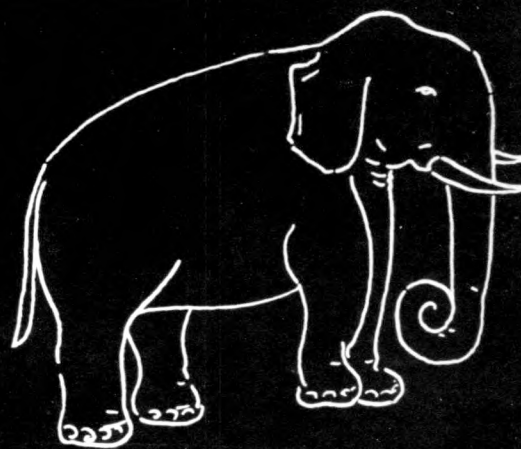


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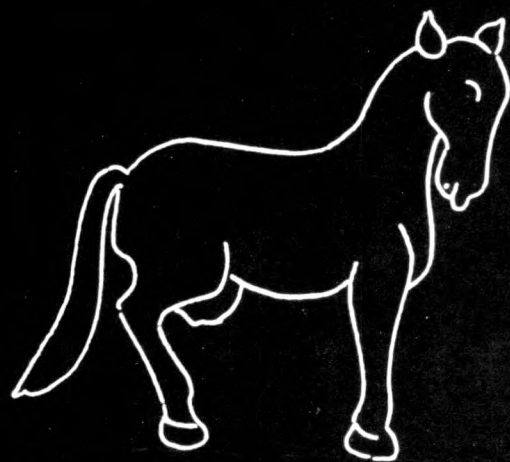




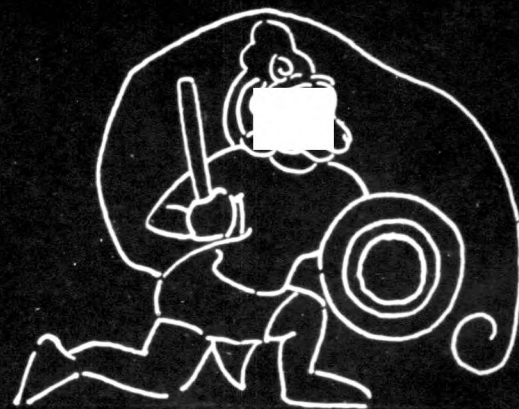
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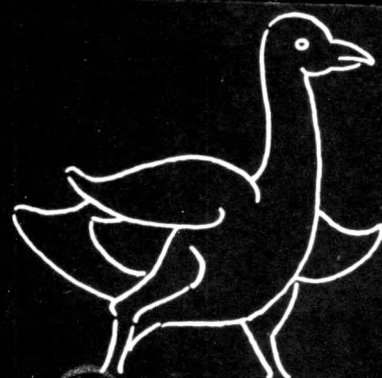
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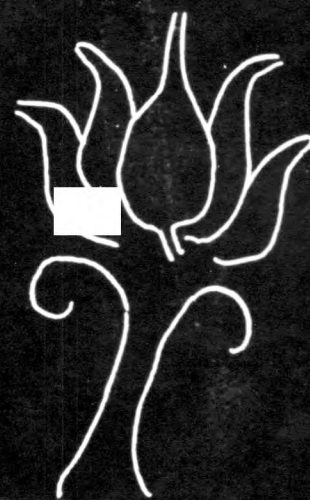
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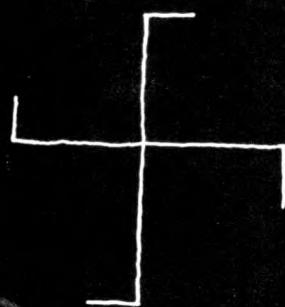
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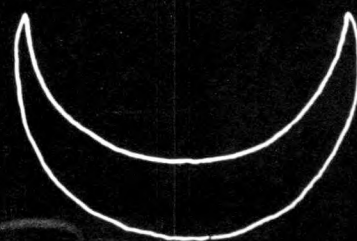
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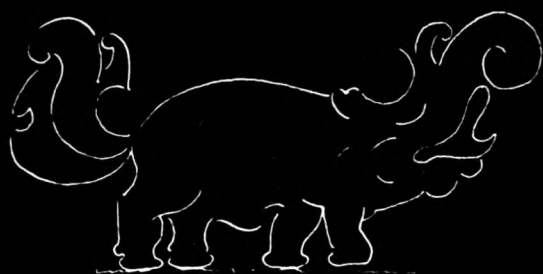
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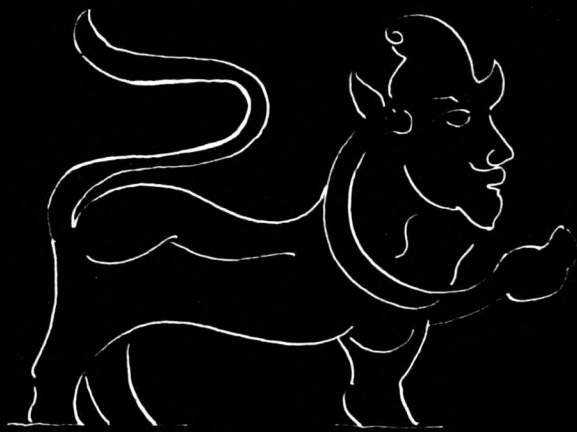
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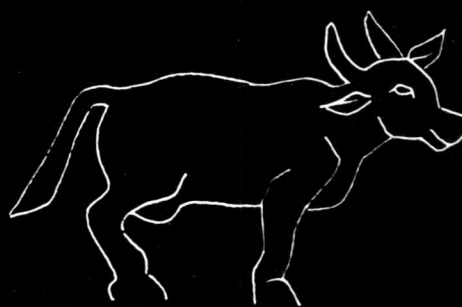
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X - 10. 36.



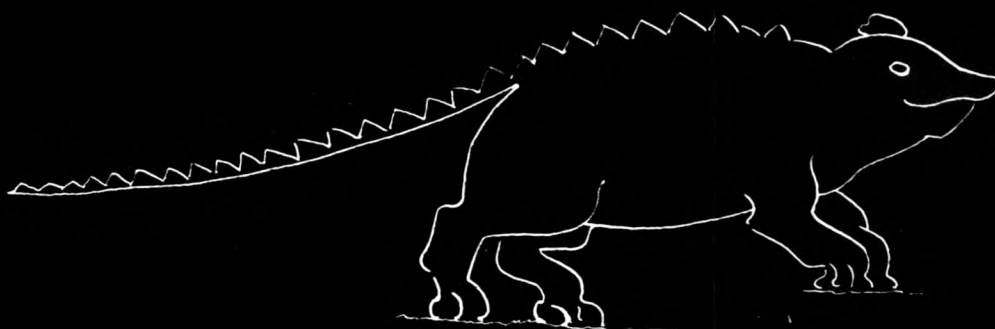
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XII - 12. 38.



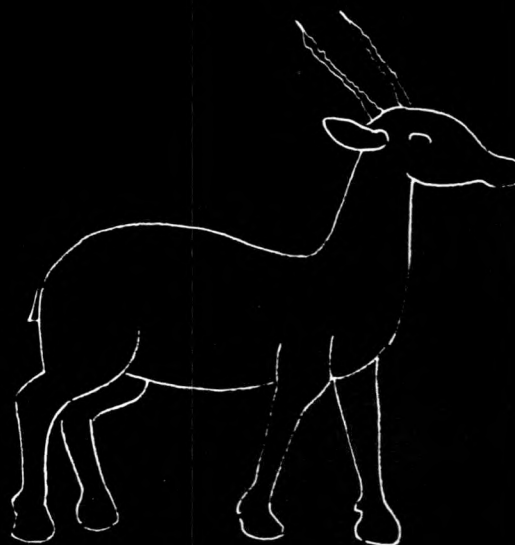
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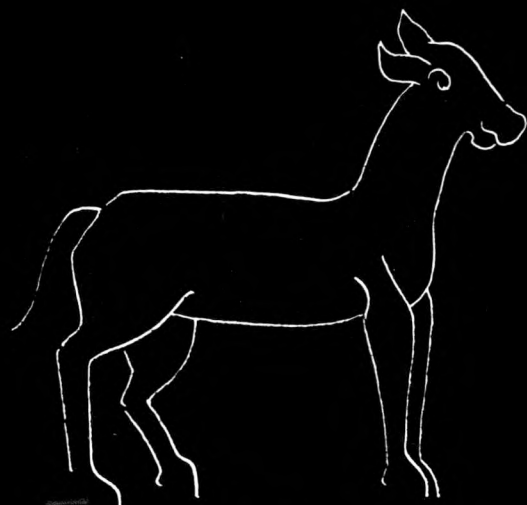
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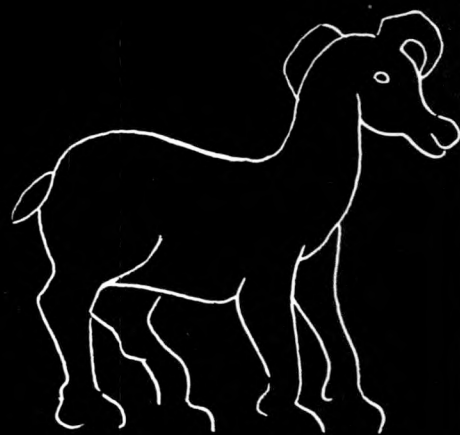
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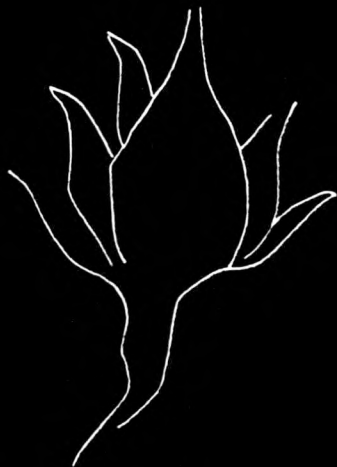
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XVII 27, 33.



XVIII 28, 7.



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XIX

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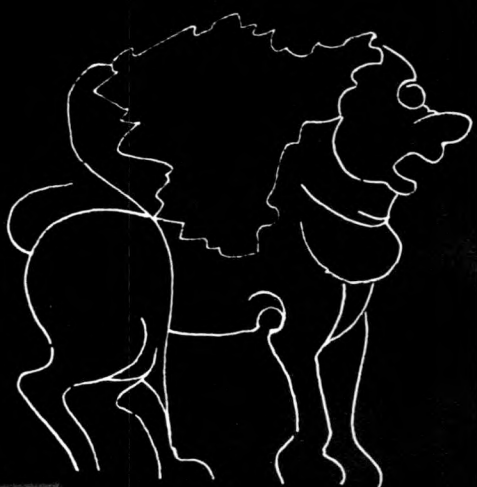
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